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Merrie Monarch Festival Inspires Creation of Battling Goddesses
Megan Tipping
May 6, 2005

Loyola Marymount University
Judy Scalin Dance Department Co-Chair
Mentor: Rolanda Reese
Advisor: Theresa Heiland

Rolanda Reese

1.) mentorship was unclear

chant

Hawaiian
fusion

Look up legend

~~Pili~~ Pili'ahu
CD'S

① Pele

② Pili'ahu

Didn't hear for a long time

Oct / there were meeting - She
to Haulau She would
be taking break

She heard -

Don't worry - I'll ask.

in Feb.

Could you look at it.

Did you do that - yes
Roland said wow
that is nice
Is that yours ~~yes~~ yes.

Haulan was there

You don't take anything that
doesn't belong to you.

last year Rolanda didn't do the Swan.

in front of Haulan

Rolanda never knew -

Rolanda said she had costumes
Don't I have the co
won

We can help you w/ the lei's

Then music

Rolanda said -

Megan Tipping
December 16, 2004
Dance 460

Movement Improvisation as Meditation

Engrained in its educational systems, religious groups, art and philosophies the western world for centuries has separated the body from the mind. For dancers or those who are connected to the world of dance, this separation between body-mind and further body-mind-spirit is often the very connection most searched for. "Reason and most religions tell us that our bodies are impermanent, but also that something in or about this impermanence- the mind or the soul- is everlasting...these two seemingly complicated entities are inseparable," writes Myron Howard Nadel. In attempting to define and unite these components it is interesting to note that dance or movement improvisation can be used as a form of meditation. Through intense dance training, a dancer can acquire great discipline, dedication, and deep internal focus that can be viewed as equivalent to hours devoted to reflection and prayer. If one can see dance as a meditation and meditation as a dance- then through movement improvisation a dancer or individual can create an opportunity to explore many things about movement, themselves and the environment they are in. These facets include discovering movement coming from the center of their center, elevated levels of consciousness, and the examination of relationships between self-and-other, self-and-community, self-with-self (both outward and inner) and self-to-The Divine or spiritual. Dance improvisation assumes and enhances body-mind integration. It encourages receptivity, creativity and present-ness in dancers and non-dancers alike. Now let's examine the pieces of our dyad/triad and then apply them to improvisation.

First we begin with the idea of spirit and dance. There is something in the very inherent nature of dance that transcends all practical and logical underpinnings of the mind. Dance celebrates life. Dance celebrates death. Dance celebrates what is greater than us and of things that exist in between space and time. In an instant a dance is begun and finished. The movement is ignited and extinguished in the same breath. It's there and then gone in a split second, ir retrievable. The impermanence of dance is mystical. Dance

illuminates the unknown and intangible. In watching a dance, one sees the dancers on a stage moving this way and that way, gathering here, and scattering there- rising, falling, resting, and so forth. Yet all the motion seems to spring from powers beyond the performers. Jamake Highwater says "Those who see only what is before them are blind". In watching dance you do not see what is physically before you. What you see is an interaction of forces by which something else arises. Much like the forces that direct a compass needle toward its pole, these forces seem to be physical, but really do not exist physically at all. What we are able to see is a virtual image. Just like the compass, Highwater goes on to describe the virtual image as a reflection in a mirror. A rainbow is an alternate example. The rainbow appears to stand on earth or in the clouds but it really stands nowhere. The rainbow is only visible, not tangible. Movement when we come into contact with it really does exist, but it is not actually there. What we see in dance and movement is perhaps the channeling of the divine.

Dance communicates with the divine by connecting "the human spirit and mind-body to a kinetic interpretation of abstract natural forces." (dance experience 1st edition) Dance is the path by which the spirit, body, and mind merge into one thread. This notion of embodied spirit in dance can be seen in many cultural forms of dance. The Yoruba people of Nigeria believe in what is called *Ashé*. The term *Ashé* is described as a living power activated by and through embodiment of a divine, universal force. This force, this gift, was bestowed upon the Yoruba from God. Thus they believe that movement is the vehicle through which divine nature in people can be expressed. Much like the Yoruba, members of the Iroquois nation believe that a similar force called *orenda* exists. *Orenda* exhibits supernatural energy and inhabits all things in the world. In yoga practice, before and after ending a series of stretches, the word *namaste* is spoken to acknowledge the divine/spirit in ones self and in others participating. Through dance we can reconnect with this energy, this sensation that produces aliveness, an aliveness that lies at the center of all of us, of all living beings. The expression of movement is life. And that life force or the divine is expressed through our physical bodies.

The body knows many things. Our bodies have the ability to remember the flow of life energy. In many somatic practices like body-mind centering, the body is recognized as the most immediate and intimate living system we have contact with. Our

bodies contain parts within parts and systems within systems, which are whole in and of themselves but also, make up larger systems. The anatomical components of our bodies down to minute cells and atoms are always moving, all the time. This reminds us that this life energy is in constant flux and also becomes the foundation for larger systems to build upon. By integrating many of its operating systems, the body also has the capacity to learn. The intricate feedback systems of the nervous system organize sensations, perceptions, and responses from external stimuli through which the body can both receive and provide itself with information about the world that we live in. Proprioception is the body's way of comprehending things like spatial dimension, distance and sizes. Proprioception helps orient the body in space. Proprioceptors are specialized receptors within our muscles, joints, and other soft tissues. They allow us to constantly be aware of where our bodies are in space. Movement dynamics as mentioned by Blom are different aspects of movement such as laterality, gravity, verticality, balance, and tension. All of these dynamics are also integrated through proprioception. The body has its own understanding of time. The inner workings of the body are quick and efficient. The body organizes reflexes and automatically integrates rhythm and tempo. All of these activities are performed without our conscious awareness. When movement becomes layered with awareness, perception, and recall the mind and body become integrated. It is through consciously knowing that every aspect of the material body is an essential component of learning and living that mind and body become one.

Bonnie Bainbridge Cohen says "The mind is like the wind and the body is like the sand; if you want to know how the wind is blowing, you can look at the sand." The development of body-mind centering has led to the exploration and study of understanding how the mind is expressed through the body and the body through the mind. Her work presents the idea that our bodies move as our mind moves; that the qualities of any movement are a manifestation of how the mind is being expressed through the body at that moment. When a change in movement occurs, the movement quality can serve as an indicator that the mind has changed focus in the body. She further states that, when we purposely direct the mind or attention to different areas of the body and start moving from those areas, we change the way our movement is expressed. So we

find that movement can be a way to observe the expressions of the mind through the body, and it can also be a way to influence changes in the body-mind relationship.

There are many types of meditation. The simplest definition that encompasses most forms of meditation is actively directing your attention to alter your state of consciousness. Where meditation is concerned, there is no limit to the things you can direct your attention toward. Some people choose to focus on symbols, sounds, colors, breath, positive thoughts, or spiritual matters, etc. Fundamentally the act of meditation is simply about where you direct your thoughts, and how it alters your consciousness. So it would be no wonder that the complex mind-body partnership studied by Bonnie Bainbridge Cohen could apply to meditation as well. If we practice focusing on the movement that occurs in a specific location in the body and vice versa we are channeling and focusing our attention there.

People meditate for many reasons. To pursue spiritual growth or become more aware of their true selves by listening to inner quietness, to relax and seek balance, heal; deepen concentration, to develop intuitively, bring about changes in their lives, or unlock creativity. Dance or movement improvisation, is often used to enhance creativity, performance, self-liberation, and group-awareness. Improv in many ways can help one understand and contemplate life. For some, movement improvisation unites the body-mind-spirit triad. Like the Eastern discipline of yoga, movement improvisation can become meditative. We can become centered through connecting to breath and movement. The self-exploration of movement can open the mind to examine different levels of consciousness and physical awareness.

In the book *The Moment of Movement* the authors split consciousness into three categories. Focused consciousness is rational, logical, yang, verbal, manipulative. Diffused awareness is receptive, yin, nonverbal, accommodating. Finally creative consciousness is described as being intensely attentive to the matter at hand while being attuned to all possible relevant associations, no matter how far a field, tangential, or metaphorical. The creative conscious can be considered that plane of thinking where the dancer becomes so involved in what they are doing that the line between the process and the product becomes inseparable. Creative conscious disregards all criticisms, censored decisions and editorials. It thrives on rich activity and intuition.

Along with these levels of mental focus, Blom and Chaplin discuss how improv requires the understanding of the kinetic-kinesthetic, form, and the body as an instrument. The kinetic-kinesthetic refers to movement itself. As a kinetic-kinesthetic event movement is sensed, experienced, and perceived physically. Movement has rhythm and can be altered by gravity momentum, speed, and phrasing. In deciphering the “instrument” the whole person is involved. The whole person defines the instrument. The individual or dancer’s own body is the tool by which movement is explored. The dancer’s perceived body type, self image, movement style, and aesthetic choices can directly influence what takes place while participating in an improv session or *jam*. The individual’s accumulated experiences, values, taste, and desires all contribute to how their body will respond. For a trained dancer technique also plays a role. Improvisation prepares the body by connecting to its skills, strengths, and weaknesses in practiced patterns and integrates them into a coordinated response. Technique may also have an adverse effect on an improv jam. Someone may think certain movements are viewed as awkward, ugly, uninteresting, or impossible, and so they are completely disregarded. With all these subtleties each dancer’s experience is a unique.

The body in its entire splendor has endless movement potential. We may also become frustrated by the physical limits of our bodies. For trained dancers, it can be especially exhausting. For example learning to harness the opposing forces of ballet technique or pursuing extreme athletic movement in advanced modern dance technique can hinder what we wish or desire to achieve in our exploration of movement. The demands for perfection can be at times unbearable. At other times, however, we are able to surpass those limitations, and getting past those limitations allow us to go where we never dare to dream. There are times when pushing the limits of physicality brings us beyond the limits we place on ourselves and into another plane of exploration. We move beyond the purely physical and into the spontaneous and gratifying experience of discovering and creating unique movement.

Dance critic John Martin once said, “no form of dance is definitive, ultimate...only the basic principle of dance is enduring, and out of it, like the cycle of nature itself, rises an endless succession of new springs out of old winters”. One of the liberating aspects of dance improvisation is that there is no wrong way to move or dance.

No one can tell you its wrong or that it needs to be fixed or look a certain way. It is you moving as yourself. And there is something quite humbling about having an experience like that. Unlike a formal technique class, where you are expected to move in a very specific way, or as the case may be, if you are one that has spent years learning other peoples' choreography, in improv your movement is no longer masked by someone else's, it is completely of your own accord. As frightening as that may sound to some people, it is a very effective way to begin exploring the self with the self. As a mover it is a valuable and rich experience to acquaint one's outward self with their movement self. Improvisation encourages this development. It encourages the individual to move how they wish to move. This can contribute to heightened levels of creativity and physical awareness. In dance improvisation one basic principle is to let your body and its movement takes you where it wants to go.

The word *surrender* by definition is relinquishing control or possession of another by force or demand. In terms of improv the word instead takes on entire different meaning. The surrender of the individual to himself or herself can be a process toward enlightenment –merging of body-mind-spirit. It is important to point out here that what is meant by “letting the movements take over”. It is not so much to completely disregard the mind rather it should be whole body movement that is explored. The mind and body should be informed of what is happening through continuous dialog through out the practice or jam. It is actually consciously letting go of the mind's critical and analytic capacity that is difficult.

Through the practice of improvisation the dancer focuses on sculpting content through space rather than on conquering space. Improvisation can make a dancer a well-informed mover with heightened kinesthetic experience and bodily awareness. It allows movement to take you inside yourself, it emphasizes the idea that movement and its exploration is a never-ending process. Improvisation allows the dancer or the individual to absorb being 'in the moment' and moving from that space. One can learn to start exactly from where they are in mind and body. And that it is ok to be stressed out or emotional, or to have many things going on inside your head. Although staying focused in improv is important, it is just as important to acknowledge where you are at the start of the improv. Use where you are at that moment and center or focus yourself from there. It

is also important to acknowledge where you are in body-mind-spirit at the end of your jam. Learning to accept who and where you are as an individual is integral to personal growth. Movement improvisation can help develop continuous, undistracted concentration at varying depths. Movement allows us to explore different types of energy, tempos, and rhythms, dynamics and qualities. It quiets the mind and awakens the heart. All of these aspects can help facilitate exploration of not just the self-to-self, but also self-to-spiritual, self-and-other or self-and-group. In contact improvisation two or more dancers share points of balance, support and movement. Touch, weight and momentum provide a base of support for this very physical partnering form. Interaction with another person or group through contact or proximity has an equally focused and powerful movement experience. Because of these reasons improvisation can create a meditative state.

Dance integrates meditation and action. It dissolves the barrier between body and mind and further incorporates contemplation into everyday life. As a form of moving meditation, dance improvisation is designed for an individual to experience wholeness, balance, freedom, unity and one's innate creativity while empowering their ability to use the body as a means for self-expression and continuous connection with the mind. If meditation is a practice or means of actively focusing the mind or conscious, then dance improvisation can mirror those same aspects.

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Table of Contents

Preface	ii
Acknowledgements	iii
Introduction	1
Review of the Literature	
A Brief History of Hula & Hawaii	3
Classifying Genres	8
Kahiko Classification	10
Hula Pahu	
Hula Ala'papa	11
Hula Olapa	15
Hula Ku'I	16
The Merrie Monarch Festival	17
The Man	
The Event?	18
Merrie Monarch	22
and the Evolution of Hula	
Merrie Monarch Inspires Young	29
Choreographer	
Lessons Learned	39
Conclusion	43
Appendix A: Hula Pahu Traditions	45
Classical	
Generative	
Composite	
Appendix B:	55
Glossary	56
References	57

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Notes for Auntie Mohala
Megan's Dance Journal
My Dance Aesthetic
Partner Aesthetic
Moving to a City
Dance Studies Reflection
Resume

Preface

“The journey of a thousand miles begins with a single step” (Lao-tsu)

What a journey it has been. Over the course of the last four years, my interest in the realm of world dance and culture has been focused on pursuing *hula* scholarship and choreography. The first steps of this work began in my first year of college when I was introduced to the *Dance of Hawaii* class offered at Loyola Marymount University. During this time I also was introduced to the work of Patrick Makuakāne *kumu hula* and director of Nā Lei Hulu I Ka Wekiu a Hawaiian performance group based in San Francisco, California. His progressive and remarkably innovative style, dubbed “*hula mua*,” seamlessly infuses *hula* movements and gestures with the backdrop of American pop music. This inspired my creative senses to choreograph my own *hula* inspired work.

As my interest in infusing elements of Hawaiian dance with contemporary American dance increased, so did my love for *hula*. My eagerness to absorb information about *hula* and its perplexing history lead me to become a student of Hālau Hula Nā Meakanu O Laka O Hawai‘i, a school for traditional Hawaiian dance. While dancing and learning within the *halau*, I become increasingly aware of the difference between “*Waikiki hula*”—the appropriated Hollywood version consisting of cellophane grass skirts and cocoanut bras—and “*hālau*,” or traditional *hula*. My studies of *hula* brought me to the Merrie Monarch Festival in April 2004. The Merrie Monarch Festival is known for its major *hula* competition, held in Hilo, Hawai‘i, that has grown in prestige and popularity among *hula hālau*, and *hula* aficionados since the

1970s. While there, I encountered a number of people who “talked story” with me about the beginnings and evolution of the festival, and the importance of *ohana*, or family, in the Hawaiian culture. Most importantly, the debate between preserving and perpetuating tradition, authenticity, and legitimacy of the *hula* and chants performed at such venues as the Merrie Monarch Festival, and the creative freedom of the *kumu*, or hula master/teacher.

The culmination of my experiences dancing and performing with Nā Meakanu O Laka O Hawai‘i under the direction of *kumu hula* Rolanda Mohala Reese, as well as the research and interviews I have done at the Merrie Monarch Festival have lead to the writing of this paper.

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An Introduction

In the spring of 2001, I saw Nā Lei Hulu I Ka Wekiu, a Hawaiian performance group, in the San Francisco premiere of "The Natives are Restless." My experience at the concert was life changing. I had never before been so moved in my life watching concert dance. The resonating sound of the um-pa-um-pa-pa rhythm from the *ipu heke* connected deeply with the thumping of my excited little heart. The colors, the lighting, the costumes and the flowers captured all of my senses. Most of all, the movements of the dancers were a harmonious blend of delicate and strong, light and direct. I recall very distinctly that seeing the "Natives are Restless" was the first time in my life that I can remember crying at a dance concert. Not because it was awful, but simply because it was just that beautiful. An 'auana style *hula* was performed to Roberta Flack's "The First Time Ever I Saw Your Face," if you have ever heard the song before, the *hula* choreography that was incorporated into the song was equally as haunting and gorgeous. The link between transcendent Hawaiian dance movements and the power of the English lyrics connected to me in a profound way.

My attendance at this concert was my re-introduction to *hula*. I was enrolled in Hawaiian dance lessons when I was about seven years old. I continued taking lessons for about a year, when other childhood activities and dance styles such as ballet, tap, and jazz diverted my attention. Although I had over years felt a longing to return to *hula*, it was not until entering college at Loyola Marymount University that I was able to do so. My dance education motivated me to explore fusion forms of dance. Using modern dance and *hula*, I wanted to blend the two styles together in an original choreographed work. The process of choreographing this fusion inspired piece began with intense historical research of the evolution of *hula* in Hawai'i. My research was followed by the creation of my piece "Pele

and Poliahu.” The choreographic process included presenting my work to an adjudication panel in order to have it presented in the Student Dance Concert. While creating my dance I kept a journal which documented the creative challenges and successes I met during the process.

Research plays a significant role in my creative process. It is my personal belief that in order to develop new ideas and movement styles, one must understand what has come before, what is happening in the present and where people working in that genre or discipline of dance see it going in the future. In the field of world dance, researching the evolution of a culture and its relationship to its dances is especially important. Asking the questions: who, what, when, where, why, and especially how are part of this process. As it is pointed out by dance educator, Thomas Hagood, these questions are particularly important to ask when confronted by considerations that must be made in light of appropriation, authenticity, acculturation, and transculturation. My desire to create new work that crosses many disciplines and traditions of dance, led me to question thoroughly these ideas. Furthermore, I was interested in understanding how drawing from traditional dance forms ought to stimulate new directions in choreography (Hagood, p304-305).

Review of the Literature

A Concise History of Hula and Hawai'i

According to Adrienne Kaeppler, although there is no exact translation for the word *dance* in Hawaiian, *hula* is that body of dances that is distinctly and exclusively Hawaiian. It has become the term used to describe “that body of dances uniquely done for or by Hawaiians with themes, contents and purposes wrapped up in values that have historically been important to people calling themselves Hawaiians,” says George Kanahale. There are many different styles and forms of *hula*. Depending on its content and purpose, *hula* could be light-hearted, fast-paced and sensual, or slow, solemn, and liturgical. Hawaiian dances could also be performed sitting or standing, and could be accompanied with implements such as ‘ili ‘ili, kōla’au, ‘uli’uli, pā ipu, and pū‘ili. There are dances in praise of gods, ruling chiefs and their pursuits, and Hawaiian myths and legends. There are *na hula* that celebrates the flora and fauna of Hawai‘i. *Hula* is ultimately designed to do three things: instruct, inspire, and entertain (Stagner, 2). *Hula* has evolved from ritual and art to entertainment to ethnic identity marker.

There are many theories on the origins of *hula*. Some scholars speculate that as early Polynesians navigated the islands of South-East Asia, Indonesian dance may have influenced the ethnographical origins of *hula* (Seiden, 20). As the dance form was transferred from island to island, making its way to Hawai‘i, it evolved. When it took root in the Hawaiian Islands variations in the dances continued as well. Each island developed its own dance style and tempo of music. Legends hold that *hula* was brought from Kahiki (which may be Tahiti) by the son of a famous chief named Mo‘ikeha. Mo‘ikeha ruled on the Island of Kaua‘i. The chief’s son, La‘amaikahiki brought *pahu heiau* (temple drums) and *kā‘eke‘eke* (rhythmic bamboo sticks) on his second visit to Hawai‘i and went

traveling island to island teaching *hula* on his way. Alternate legends state that *hula* grew out of the divine inspiration of Laka, the goddess of the forest and patron of *hula* on the island of Moloka'i. Within the Pele Legends, it is a young woman named Hopoe that is connected to the dances of the ancient Hawaiians. In the legend, Hopoe is a graceful dancer from the district of Puna on the Big Island of Hawai'i, who becomes great friends with Hi'iakaikapoliopele, Pele's younger sister. Hopoe teaches Hi'iaka how to dance and together the two friends perform *hula* to entertain Pele.

Hawaiian culture evolved mostly in isolation for more than 1,500 years (Seiden, 20). It is generally thought that before 300 AD the Hawaiian Islands were used as a base for trans-pacific contact between Asia and the northwest coast of South America. Research assumes that the first people to settle in the Hawaiian Islands originated in the Marquesas Islands 2,000 miles south of Hawai'i. The voyaging and migration of these people is believed to have occurred between the second and fifth centuries. For almost 800 years, Polynesians from South Pacific archipelagos, that include Borabora, Ra'iātea and Tahiti traveled in intermittent waves and settled in Hawai'i. Sporadic migrations to Hawai'i continued for a millennium before returning to a period of isolation. The arrival of Captain James Cook in 1778 marked the end of pre-European contact Hawai'i.

Although Hawai'i was considered by Europeans to be a primitive culture with rudimentary stone tools, their religious and social systems were highly sophisticated. In pre-contact Hawai'i, religious practices dictated all aspects of life. *Hula* and chant were especially important. For Hawaiians the participation and practice of *hula* is a sacred art. Many students of *hula* regard it as a philosophy for living and being; *Hula* is the soul of Hawai'i expressed in motion. *Hula* has the ability to transform the mysteries and cosmic wonders of the universe into common things and beings and vice versa (Stagner, p 8). The earliest forms of Hawaiian dances were performed either in temple form as *ha'a* or public

forms as *hula*. *Ha'a* was involved in worship in *heiau* by *kahuna* or priest. These ceremonial dances were designed to “enlighten” the dancer. When dancing in the *heiau* a higher state of spiritual consciousness was expected to be achieved, so that the people, mainly *Ali'i* and *mo'i* who were ruling chiefs and royalty could align themselves to the height of the Hawaiian pantheon. There were two very important priesthoods associated with *heiau*. There was a priesthood and temple for the god of war, *Kū* and one for the god of peace and fertility, *Lono*. Each had its own rituals and prayers. *Hula kapu* are dances that accompany ceremonies and ritual rites. *Ha'a* dances were usually done by men only. These men were selected through an intensive audition process from the *'ōlohe* or secret warrior class. The ritual dances they performed were very athletic, masculine and physical, and drilled with military precision (Stagner, p12). Those dances that originated outside of *heiau* were called *hula*. They were public performances danced by men and women, and children of the *maka'ainana* or commoners. The dances performed publicly could also be considered semi-sacred. The *mele*, which are chanted songs, incorporate *kaona* or double meanings. The *kaona* in the text of the chanted poetry also served to engage the mind and had transformative powers in its own right. Hawaiians believed words like the things surrounding them were imbued with spiritual power. However, *Hula* performed outside the temple was usually performed for entertainment and artistic purposes, rather than as ritualized movement. Interestingly, it is the *hula* of the *maka'aiana* that has evolved and continues to be seen today.

Without a written language the traditions of *hula* and the *oli* (chants) that accompany them were passed down through oral traditions. These chants and dances serve as a link into Hawaii's past. Thus they become important in piecing together aspects of ancient Hawaiian society. Some chants were written for specific occasions or at specific points in history. For example births chants were constructed to document and honor the births of

kings. Once Hawai'i came into contact with European outsiders, some of the oral traditions and customs were documented by British sailors and missionaries. What is available to us today is unfortunately written from a non-Hawaiian perspective, and therefore the subtleties of the language and culture are obscured. (Kaeppler, 1) When the governmental system dramatically changed from the *kapu* system to a constitutional monarchy in 1819, under King Kamehameha II, the people of Hawai'i were vulnerable to further contact from foreigners.

The first wave of puritan missionaries from New England arrived in 1820. The initial presence of the missionaries in the Islands was minimal until the baptism of Queen Ka'ahumanu in 1825. Her conversion to Christianity marked significant changes on *hula*. The major changes that occurred as stated by Ishmael Stagner are that due to the destruction of *heiau* and disbanding of *kāhuna nui*, temple dances and dancers disappeared almost completely. A shift also took place between men and women dancers. The number of females increased as the male presence declined. *Ka eke hula* as form of semi-sacred, public *hula* was popularized by the *maka'aiana*, while the dances and interests of the nobility declined.

In an effort to "educate" the Hawaiian people, the puritans established a written alphabet for the first time in Hawaiian history. The introduction of a writing system caused the establishment of several schools throughout the islands. Literacy rates in the Islands sky rocketed. By 1831 nearly 5200 students were enrolled in schools directed by Puritans. In the 19th century Hawaiians were among the most literate race on the planet (Polynesian Cultural Center) However, the hegemonic practice of introducing a written language was motivated by the desire to increase the number of converts. Once spoken Hawaiian became written Hawaiian the two could be translated into English. This fundamentally allowed missionaries to translate the Bible and other texts from English

into Hawaiian. This move eventually led to disruption within the culture. By 1898, Hawaii was annexed by the United States and spoken Hawaiian had become a dying language. The use of English as a first language took root. Once the language of a particular group of people is not practiced there are immediate effects in communication within that community. The lifestyle, customs, and knowledge of a people are uniquely connected to the language used between members of that community. Vast amounts of knowledge are lost when the language of a community is lost.

The loss of language impacted *hula*. Without words the dance does not exist. One of the basic principles of that governs the mystique of *hula*, is that every movement that was performed was acknowledged as the physical manifestation of the words chanted in the *mele*. Dancers believed that the movements and gestures they used to describe things from nature, such as a fish, or tree, or the rain, embodied the essence of those things in their movement. Traditionally it was not the gestures of hands but the chanted words that counted the most in conveying meaning in the dances. As the regular use of spoken Hawaiian declined, the traditions and meanings found in the chants that accompanied *na hula* could not be understood by most people. As a result, an increased emphasis on the gestures and movements of the hands was made. Major events such as World War II, growing interest from Hollywood, and the tourism industry, propagated this popular misconception of *hula* which was utilized greatly in the 1940s and 50s.

The Hawaiian Islands became an official state of the U.S. in 1959. In the late 1960s and 70s Hawai'i experienced a cultural renaissance. Within the rejuvenation of Hawaiian pride and identity came increasing interest in re-educating Hawaiians in their native language, arts and crafts. It was not until, 1978, that Hawaiians seeking to regain their roots, reestablished the Hawaiian language as the official language of the Islands. The constitution of Hawai'i now recognize both English and Hawaiian as official languages.

Hula and chanting were among the celebrated arts that became popularized once more. Interest in reclaiming the dances and chants of old surfaced. The formation of such cultural events as the Merrie Monarch Festival in 1971, which honored *hula* as an exhibition show, grew and has continued to grow as one of the most famous and prestigious *hula* competitions /festivals around today. The Merrie Monarch Festival has been particularly influential in the classification and deconstruction of *hula* genres. The construction of the competition gave rise to two categories of dance: *kahiko* and *'auana* – meaning “old” and “new” styles. While the split in style can be traced to the late 19th century, prior to the beginning of the Merrie Monarch Festival these terms were not used (Stillman 2, 369). This fact can be traced back to the mistranslation or interpretation of various letters or sounds in what has become written Hawaiian. The confusion over the language barrier has impacted attempts made by previous scholars in trying to unravel the confusion over defining and classifying genres of *hula*.

Classifying Genres

In Hawaiian the word *kahiko* refers to something that is “old or ancient.” Since the 1970s *kahiko* has become synonymous with Hawaiian dances or *hula* of the “older” or “ancient” style. It is used as an umbrella term to describe *hula* that encompass certain dances and chants which predate the end of the Kalākaua dynasty, and ultimately the overthrow of the Hawaiian monarchy in 1893. *Hula 'auana* which means “to wander,” is modern *hula* that developed during the Kalākaua era and after the end of the monarchy. *Hula kahiko* is performed in the older style which is believed to have existed from pre-European times. *Hula kahiko* is characterized by its use of movements, *mele* (songs or chants), musical accompaniment, and dress. Typically the movements are vigorous and strong. The arms and hands are held more stiffly and their associated movements are sharp

and defined. Traditional costumes of this time period include *leis* for the head and neck; *kupe'e* which are wristlets and anklets that can be made of bone, shells, nuts, or foliage. Both men and women wore *pa'u* skirts. *Pa'u* worn by men were worn over a traditional *malo* or loin cloth, while women wore two skirts. *Pa'u* were fashioned from several layers of tapa, or bark-cloth. Each layer was approximately one yard. When tapa was no longer available skirts were made out of cotton cloth. *Hula 'auana* is defined as “modern *hula*”; this style which is marked by the influence of Western culture, was popularized during the reign of King David Kalākaua (1874-1891). It is infused with western instruments such as guitars, 'ukulele, and piano. The songs are not chanted but sung to western melodies. *'Auana* is considered to be graceful and relaxed, with softened arm and hand gestures. *Ami*, the characteristic rotation of the hips combined with a sway is smooth and reminiscent of gentle ocean waves. The wrists and fingers are notably flexed and released with ease. Apparel for *hula 'auana* ranges from grass skirts to holokū and mu'umu'u dresses.

Under the umbrella of *kahiko* three genres of ancient hula emerge. Listed in chronological order they are: *Hula pahu*, *hula 'āla'apapa*, and *hula 'ōlapa*. Another form of *hula kahiko* called *hula ku'i* which means “to join or blend” is a combination of the “older” and “new” styles of *hula*. Even though chronologically *hula ku'i* can be designated as *kahiko*, according to a convention adopted by the Merrie Monarch Festival, it has been classified as *'auana*. I believe this is partially due to the overwhelming influence of western culture and costuming that exists within the genre. The purpose for introducing these classifications of *hula kahiko* is two facilitate later discussion of blending style and interpretation at the Merrie Monarch Festival.

Kahiko Classification

Hula Pahu

According to nineteenth-century written sources, *hula pahu* is accompanied by a *pahu* drum and the dance movements are combined with chanted poetry or songs called *mele*. A *pahu* is a special drum covered by shark skin. The *pahu* is not only found in Hawai'i but many other archipelagos of the central and south pacific. These include the Society Islands, Marquesas Islands, Austral Islands, and East Polynesia (Kaepler, 6). Tradition holds that a person named La'amaikahihi brought the *pahu* from Tahiti to Kaua'i. The body of the drum is traditionally carved out of coconut or breadfruit wood. The drum is played by striking the membrane or shark skin with one or both hands. Sometimes the *pahu* is accompanied by a smaller drum called a *pūniu*.

The *pahu* is considered to be more than just a drum. Hawaiians believe that the *pahu* is filled with special spiritual power, *mana*. When it is played, the drum itself is said to have a voice. Shark-skin drums were used in two ways: for the worship of gods in sacred situations and honoring the gods in formal entertainment (Kaepler, 6). *Pahu* drums were frequently used in religious rituals that took place on an outdoor temple called a *heiau*. Movements performed in *hula pahu* were done in '*aiha*'a. A low bent-knee stance that Kaepler argues is used when impersonating a deity, natural, or ritual movements. Because of its close ties to ritual practices of the *heiau*, *hula pahu* is considered to be the most sacred form of *hula*. When *pahu* was used outside the *heiau*, it was considered to be semi-sacred. Removed from the *heiau* the performance was no longer a ritual act but more of a celebration of the gods. Both Adrienne Kaepler and Amy Stillman suggest that this semi-sacred version of *hula pahu* may have been called *hula kā'eke* (Kaepler, 17).

The principles of *kapu*, *noa*, and, *mana* governed every aspect of life in pre-contact Hawai'i. *Kapu* determined what was sacred and forbidden, while *noa* represented things

that were not divine, and were therefore not associated with religious restrictions. *Kapu* included sacred regulations and privileges that determined how groups and individuals related themselves to gods, each other, and to the land. *Mana* is the positive manifestation of spirituality and power that is given through the gods. *Mana* is imbued in all things animate and inanimate. In 1819 the Hawaiian state religion was overthrown by its own people. Many of the discarded rituals were associated with *akua*, or gods. Among these gods were the four major gods of creation Kāne, Kanaloa, Kū, and Lono. The Following year Christian missionaries arrived. With these dramatic changes many of the rituals, movements, and/or choreographies associated with *hula pahu* were abandoned. It is thought that the overthrow of the state gods had the greatest impact in O'ahu and Hawai'i, while on the islands of Mau'i and Kaua'i the *pahu* traditions went underground (Kaepler, 33). *Hula pahu* faded into obscurity for almost a century, until it experienced a revival in the 1930s. What has been passed down is a finite set of specific choreographies that have been preserved and perpetuated through three *hula* lineages which I will detail later in this paper.

Hula 'Āla'papa

Hula 'āla'papa is also a subgenre of *kahiko*. It is a type of ancient dramatic hula that is performed standing. *'Āla'papa* is defined as 'to tell publicly, as of the past'." As a genre of *kahiko* this form of *hula* dates back to the 1820s and continues to be performed today. *Hula 'āla'apapa* can be classified and distinguished from other *kahiko* styles through subject matter and structure of the poetic text, musical performance practices, dance sequences, and related classificatory terms" (Stillman, pg. 4) It is important to make note here that Hawaiians held a special appreciation for poetic styling. Their chants and poetry are highly sophisticated and full of double meanings. The principles of *mana* that

governed other aspects of daily life also had a profound impact on the use of language. Words that were spoken had a special power. The hidden meanings or *kaona* within the context of the *mele* transformed and transcended *hula* to a higher level of thinking, being, and performing. Understanding *kaona* requires active mental participation by the audience or observer. The meaning of *hula* performance was not straightforward and had to be inferred by cultural knowledge. Poetic subjects include *mele ali'i*, *mele pana*, *mele inoa*, and *mele ma'i*. *Mele ali'i* are poetic chants or songs that honor nobility or chiefs. *Mele ali'i* classified as *mele 'āla'papa* are dedicated to the ruling chiefs and kings who preceded king David Kalākua and his family. The nobility associated with *hula 'āla'papa* are from the Kamehameha dynasty. King Liholiho known as Kamehameha II, and Kamehameha III, who ruled the kingdom from 1825-1854, figured prominently in *mele* from this era (Stillman, p.31). Other archival resources date certain *mele* of this era between 1856 and 1873. *Mele pana* are songs and chants about places. Significant geographical locations in Hawai'i, usually, in this collection of *mele 'āla'papa*, are noticeably different in their descriptions. The locations and geographic land marks are therefore attributed to an earlier time in Hawaiian history. Name songs and chants are indicated by the word *inoa*. Three categories of *mele inoa* exist. *Inoa no ke akua* honor *akua*, the gods and demigods belonging to the Hawaiian pantheon. Among the deities are, the goddess Pele and her sister Hi'iaka, have several *inoa* attributed to them—*Inoa no Pele* and *Inoa no Hi'iaka* respectively. Finally, *mele ma'i* are a group of songs and chants which honor the procreative powers of men and women. *Hula ma'i* are usually performed by men only.

The poetic structure of *mele* for *hula 'āla'papa* is dictated by the poetry. The chanted melody and rhythmic accompaniment are set to the poetic text. There is no one standardized pattern in *mele 'āla'papa*. Section length and the length of the line are

determined by whatever is trying to be expressed in the *mele*. The rhythmic setting for a line of text includes however many downbeats are necessary to complete the line.

Musical accompaniment used for *hula āla'papa* is given by an *ipu heke*. *Ipu* means “water carrier.” An *ipu heke* is a type of gourd drum used frequently in *hula kahiko* drum dances. Rhythmic patterns set by the *ipu* are performed by the *ho'opa'a* (drummers and chanters) who are distinguished from the *olapa*, or dancers. The beat is created by thumping the *ipu* on the ground or on a pad followed by an alternating slap on the side of the drum with the right hand. A *kū* is a single thump on the downbeat followed by a rest. A *pā* is designated by a single thump on the downbeat and followed by a slap. One thump and a double slap would be called a *kāhela*. *Kūkū* rhythms are three consecutive thumps. With *ipu* accompaniment the thumps and slaps correspond to specific lower-body movements or “basic feet.” Musical accompaniment and choreography are set by the text as well. In the deconstructing and analysis of *mele* by several scholars what is known as the “‘ea lā” sequence has been noted. The ‘ea la sequence in *mele* for ‘āla'papa breaks the *mele* up into sections of differing length as in a poem. The last line at the end of each section begins with “‘ea lā.” The placement of this sequence, as you will see later, changes in *hula ōlapa*. Since *hula ‘āla'papa* is performed with an *ipu*, it may also be classified as *hula pā ipu* or *hula ipu*.

In performance practices *hula ka'i* and *hula ho'i* are entrances and exits. The use of *ka'i* and *ho'i* are frequently used in hula competitions like Merrie Monarch. Many of the dances most commonly brought to competition use poetic texts that are generally related to *hula ‘āla'papa*. Another aspect of performing in this style that confuses and separates it from other genres of *kahiko* is confusion over the term ‘aiha'a. ‘Aiha'a is if spelled slightly different can refer to a chant style, or a performance stance. ‘Ai ha'a, or ‘aiha'a when translated as a posture is linked to ritualized forms of hula. The Kanaka'ole family

of Hilo, Hawai'i is paramount in hula scholarship. They carry an immense amount of knowledge about hula and Hawaiian culture in their family and *Hālau* lineage. They are especially attributed to the dances, chants, and legends belonging to Pele. The Kanaka'ole family defines '*aiha'a*' as a low bent-knee position. They use this term to describe their general style of performing standing dances, which is vigorous, bombastic, and low to the ground (Stillman, p 30). The Kanaka'oles also use the term to describe *mele* that are performed as standing dances. The term *ha'a* according to Adriene Kaeppler may have been used by ancient Hawaiians to delineate formalized sacred movements from secular *hula* movements.

The word *kuahu* means altar. *Kuahu* were used in offerings and prayers that were given to various gods. *Kuahu* were also used to honor family gods and ancestral spirits. Within the traditions of *kapu*, an altar dedicated to Laka, the patron goddess of hula, was kept during practice and instruction. Therefore, *hula kuahu* would be hula whose creation and performance are bound by the observance of altar rituals honoring Laka. It has been documented that eleven out of twenty-four *mele* identified as *hula 'āla'papa* are also *hula kuahu* (Stillman, p 23). This classification indicates that *hula 'āla'papa* can also be a sacred form of hula.

The distinguishing features between *hula 'āla'papa* and *hula 'ōlapa* can be difficult to separate under the shared title of *hula kahiko*. They share many things in common for instance, *hula 'ōlapa* is also performed standing and is accompanied by an *ipu*. Double-gourd *ipu* or *ipu heke* are also prominent fixtures to this genre. However, there are a few important differences to note between these two styles. *Hula pahu* and *hula 'āla'papa* are both sacred forms of *hula*. *Hula pahu* is the most sacred, '*āla'papa* is considered semi-sacred when used as *hula kuahu*. There is general consensus that *hula 'ōlapa* is the least sacred of the three *hula kahiko* classifications.

Hula Ōlapa

Hula ōlapa emerged in the late monarchy period during the reign of King David Kalākua. The subject matter of the texts in this genre are *mele inoa* that honor the nobility of the Kālākua dynasty. These include the king himself, Queen Kapi‘olani, and his sister Lili‘uokalani. Lili‘uokalani reigned as queen at the time of the overthrow of the monarchy in 1893 (Stillman 2, *Hula Competitions*, 367). *Na Mele* used in *hula ‘ōlapa* unlike *hula ‘ala‘papa* have a standardized format that nearly all *mele* belonging to the genre adhere to.

There are five basic components that are identified by Amy Stillman in the structuring of poetic text in this genre. 1. The *mele* is structured into stanzas. The words are grouped into smaller segments of an identical number of lines and the most common length for a stanza is two lines, which consist of one couplet of text. Stanzas with four lines are also common in *‘ōlapa*. 2. Each line is set to one musical phrase. There a number of *mele* whose texts are organized into couplets of four downbeats per line or eight downbeats per couplet. All musical phrases are usually identical in length throughout the *mele*. 3. When it is performed, the stanzas are divided by a “vamp”, which is a brief rhythmic instrumental phrase. 5. Another component to consider is how the vamp is used. Typically the vamp consists of one chosen lower-body movement motif or one sequence/phrase of lower-body movements. This sequence is repeated throughout the *mele*. Usually, the vamp consists of four downbeats which usually invite one basic lower-body movement such as a *kaholo*, which is a traveling step that moves two steps to the left or right. *Kaholo* is often called the basic *hula* step. *‘Ami kūkū*, which is three circular rotations of the pelvis in the clockwise direction, is also used widely. In *hula* competitions over the last two decades more complex vamps have been choreographed by *na kumu hula* in which various lower-

body movement motifs have been incorporated into lengthier sequences. The final stanza identifies the conclusion of the *mele*. The line “Ha’ina ‘ia mai ana ka puana” signals that the song is drawing to a close. *Na Mele* in *ōlapa* is concluded by the ‘*eā la*’ sequence.

Unlike *hula ‘āla’papa*, where the ‘*eā la*’ is figured more like a vamp, where it breaks up the poetic text into sections, in *hula ōlapa* the ‘*eā la*’ is sung or chanted only at the end of the *mele*.

Strict formatting in *mele hula ‘ōlapa* reflect the notion that the creation of poetic texts and the musical and choreographic settings that go with them are determined by the structural formula. This greatly contrasts with *hula ‘āla’papa*. Recall that in *hula ‘āla’papa* music and choreography are dictated by the text. In other words, the movements interpret the text in *hula ‘ōlapa*, while in *‘āla’papa* movements allude to the text (Kaepler, 28).

Hula Ku’i

Even though *hula ku’i* is an older form of *hula*, in competition it is categorized as ‘*auana*’ because of its use of Westernized songs that are sung to ‘ukulele and guitar. *Hula ku’i* is often described as a blend or mix of the old and new style. The subjects of *mele* from this genre are contemporary with events and people of the Kālākua dynasty. Since the poetic texts of this genre can also be performed to chanted songs and *ipu* or other traditional accompaniment (feather gourds, water pebbles, sticks, bamboo). The poetic texts of *ku’i* are structured into regular stanzas of one couplet, in which each line is consistent in length. The beats for each line are commonly situated between four or eight beats. Vamps are also placed in between each stanza. *Hula ku’i* doesn’t conclude with an “‘*ea la*” sequence, only *ha’ina*. The use of only *ha’ina* resembles what is common practice in *hula ‘auana*.

The development of *hula* competitions such as the Merrie Monarch Festival has caused many transformations in the landscape of *hula* traditions and choreography. This can be demonstrated in the changes that have taken place in presentation, performance, technique, and creation of new repertoire used in competition. Often the changes that are occurring have taken place in the mixing of genre conventions most notably present in *hula kahiko* (Stillman 2)

The Merrie Monarch Festival

The Man

Who is the Merrie Monarch? King David Laamea Kamanakapuu Mahinulani Naloiaehuokalani Lumialani Kalākaua was the “Merrie Monarch.” King David Kalākaua was born November 16, 1836. He is descended from one of the chief families of the Hawaiian Islands. He was well educated, and familiar with the English language. Among his descendents were Kameeiamoku and Keaweaheulu. They were counselors to Kamehameha the Great. After the death of last reigning Kamehameha, Kamehameha V, the monarch was elected through the Hawaiian legislature. When the elected King Lunalilo died in 1872, Kalākaua was a candidate for the throne. King Kalākaua reigned for 17 years, from his coronation in February 1874 until his death in January 1891. He was coined with the name “Merrie Monarch” for holding many festivals and balls at ‘Iolani Palace during his reign. Today, the Merrie Monarch Festival is held in his honor. He was extremely instrumental in reviving *hula*. *Hula* which had been banned by the missionaries more than a century ago was allowed to be practiced publicly once again under his supremacy; placing *hula* as a legitimate symbol and expression of Hawaiian identity. He encouraged women to dance *hula*. *Hula* was once dominated by male dancers and also encouraged *hula hālau* to do public and private performances. The

Kalākaua family introduced stringed instruments which contributed to the *'auana* style. A shift in costumes arose in the form of “Gibson Girl” dresses and pili grass skirts. Under his reign, the first royal attempt to chronicle the history of the Hawaiians through systematic study of the oral traditions of *hula* was made (Stagner, 15; Na Meakanu Student Handbook).

Kalākaua reigned during a time when most of the world was under European rule. Hawaii, although an independent non-European country at the time, was not isolated from the rest of the world. In fact the “Merrie Monarch” was also the first Hawaiian monarch to circumnavigate the globe, visiting many nations in Asia and Europe. His travels around the world helped strengthening Hawai'i's diplomatic ties and also increased his knowledge and understanding of other countries and the modern world. During the Kalākaua dynasty, King David and his predecessors worked tirelessly to restore elements of Hawai'i's culture. It is for these many reasons among many others, that he is celebrated and honored throughout the Hawaiian Islands today.

The Event

In a personal interview with Auntie Luana Kawelu, who is currently the director of the Merrie Monarch Festival, I was able to follow the conception and evolution of the festival as it grew out of humble beginnings to what is now the “super bowl” of *hula* competitions. Dorothy “Auntie Dottie” Thompson is the matriarch of the Merrie Monarch Festival. Auntie Dottie, who is the mother of Auntie Luana, has been staging the Festival since 1971. And it is in honor of her mother that Luana has dedicated her time to perpetuating this festival as well.

In May 1960, a series of tidal waves devastated the town of Hilo on the Big Island. Waves thirty feet high broke into the small town and devastated the local economy. Grim

years followed in the wake of destruction left behind by the tidal waves. In an attempt to boost the local economy by attracting tourists, Helen Hale, who was the county chairman and forerunner of the mayor, of Hawai'i County, hired, *kumu hula* George Na'Ope and Gene Wilhelm as "promoter of activities." In 1963, the two men felt that a festival would draw a fresh crowd to their town. After all, tourists heading for O'ahu adored the smiling "aloha girls" when their cruise ships reached the Honolulu ports. Hale sent the two festival promoters to Mau'i to observe the "Whaler's Spree." The Whaler's Spree was a festival held in Lahaina, which was famous for its whales. The festivities included a barbershop quartet contest, a beard contest, pageants, parades, and more. Na'Ope and Wilhelm decided to bring the idea back to Hilo, and named their version "The Merrie Monarch Festival."

The Festival was sponsored by the Hawai'i Island Chamber of Commerce and the Hawai'i Visitor's Bureau. The first Merrie Monarch Festival was celebrated in Hilo in April 1964. The program consisted of barbershop quartets, a mustache and sideburns contest, street dancing, fire works and coronation pageants. The coronation of the "king" was held at the Hilo Armory. The coronation ball set a person back one dollar. There was also a 19-mile bike race from Kohala, as well, as the four-mile relay race with fish batons! The revenue it brought however couldn't save Hilo. The festival was doomed.

With the festival in jeopardy, and no one willing to assume the command of chairperson, in 1968, Auntie Dottie stepped forward. She along with George Na'Ope decided to change the direction of the dying tourist attraction. Auntie Dottie was inspired to re-write the goals and objectives of the Merrie Monarch Festival. Her plan was to develop and perpetuate a living knowledge of the traditional culture of the Hawaiian people. Auntie Dottie put herself as the head of culture and arts.

By instituting workshops and demonstrations of the highest quality she was motivated to reach those who otherwise didn't have the chance to participate in the traditions of Hawai'i. She introduced Hawaiian crafts to the festival by encouraging participation of traditional artisans within the Islands, to come and present their work at the Festival. One of these crafts was *lei* making. Dorothy and George traveled to Honolulu hoping to convince two of the largest *hula hālau* (dance groups) to perform on the Big Island. The *hālau* suggested that Hilo host a competition. They wanted more than just a show; they wanted to show their best. Among the best included the legendary Auntie 'Iolani Luahine. 'Iolani Luahine, who lived from 1915 to 1978, is known as the "priestess of hula" and is recognized as one of a handful of individuals responsible for the survival of *hula* in the twentieth century. In 1971, the first competition at Merrie Monarch took place in a tiny gymnasium, the Hilo Civic Auditorium. Nine *hālau* participated. During those early years of the Merrie Monarch Festival, only women participated in *hula*, and the event attracted an audience of a hundred people. The attendance at the competition still didn't enhance the tourist attraction. "Admission buttons were reduced from a dollar to twenty-five cents. They were literally paying people to see the hula." said Auntie Luana (Interview, April 2004).

In 1975, Na'Ope moved to Honolulu, which left Auntie Dottie to facilitate the festival alone. With the introduction of the *kāne* (men's) division in 1976, the Merrie Monarch took a new turn. The presence of male dancers drew bigger and more curious crowds, and also caused a great resurgence in pride. By 1979 the little gym no longer accommodated the number of people interested in seeing the competition. The venue for Merrie Monarch moved to the Edith Kanaka'ole stadium where the festival resides to this day. Dance groups kept returning and more wanted to perform and compete. In 1980 television cameras arrived. The year after, and ever since, Merrie Monarch has received

uninterrupted live coverage of the *hula* competition and is broadcast throughout the Islands. The emerging popularity of the Merrie Monarch Festival and its continued growth over the years has exceeded the bounds of local television. The event is still televised, but audiences and fans can now buy copies of the competitions in DVD and VHS video recordings. In recent years competition events could be accessed via internet. The introduction of different modes of media available to the Merrie Monarch made public viewing accessible to a broader fan base. The Edith Kanaka'ole stadium seats 5,000 people; the broadcast over the television and internet reach even more people at home and across the globe.

The growing popularity in watching and participating in *hula* extends from the California mainland to the Netherlands, Japan, and Mexico. Furthermore, people have become drawn to Hilo. For one week out of the year thousands flock to Hilo to watch and participate in the festival. The dying tourist attraction of the early 1970s now boasts record numbers in ticket sales, hotel reservations and accommodations. In a personal conversation with Auntie Luana Kawelu, I was assured that although Merrie Monarch is growing, that it won't get much bigger than it already is. Due to limited seating and accommodation of the number participating *hālau*, this ranges from 19 to 24 groups a year. "Any more than 24 groups would not carry over well here," she said.

The growing number of *hālau* world wide is evidence of the phenomenal interest in *hula* and *hula* competitions. In 1994, it was reported by Vicki Viotti that there were "40 *hālau* in Holland, more than 600 in Mexico, and about 1,000 in Japan." The growing popularity in competitions such as Merrie Monarch is an important component in the perpetuation of *hula* into the 21st century, not only in capturing the interest of numerous people around the world, but to the way traditions have changed within the *hula* world itself. The roles of *kumu hula* and the growing number of *hālau*, is a marker that has both

aided and changed preservation and perpetuation of certain traditions in Hawaiian dance and culture. Among these changes are *hula* as entertainment and performance.

Merrie Monarch and the Evolution of Hula

In competition, dancers are adjudicated on the following: *oli* (chant), *ka'i* (entrance), *ho'i* (exit), interpretation, expression, posture, hand and gestures. There are fourteen pages of rules and regulations that govern the Merrie Monarch *hula* competition. The rules specify who can perform and who cannot; how entrances and exits are to be incorporated; costuming, grooming and adornments; what constitutes proper *mele* for both styles of *hula*, as well as, criteria judges will be using to evaluate performance. All dance groups entering the competition receive a copy of these rules and regulations as do the judges. Judges receive in addition to the fourteen pages of rules and regulations, fact sheets that are submitted by each *hālau*. Fact sheets can be anywhere from 20 to 80 pages in length and serve as “cliffs notes” for the judges. The fact sheet explains the interpretation of the dance and why certain choreographic elements or costuming choices are made. For every dance that is presented for competition, by an individual *hālau* a fact sheet must be submitted as well. Some *kumu hula* that submit these lengthier pieces include extensive research on the chants and movement vocabulary they choose to include.

There are three nights of competition at Merrie Monarch: Miss Aloha, *kahiko*, and *'auana*. The first night of competition is “Miss Aloha,” which constitutes solo performances by female dancers only, who range in age from eighteen to twenty-five. In the solo competition the performers present an *oli*, *hula kahiko*, and *hula 'auana*. There are no male solo competitions at the Merrie Monarch Festival. On the second and third nights of competition, dance groups compete in the ancient and modern styles of *hula*. These nights have a men's and women's group division.

In order to be selected to compete, the *kumu* of the group must submit at least six months prior to the festival, a statement of intent, and their fact sheets. *Hālau* performing in group competitions can have at the least five dancers and no more than thirty-five. Each *hālau* is allowed only one group in the *wāhine* and/or *kāne* divisions (women and men). For the *‘auana* and *kahiko* divisions a *hālau* may have fewer dancers in the *‘auana*, but all dancers performing in the *‘auana* must also dance in the *kahiko*. Regulations involving the *kumu hula* include citizenship and residence in the United States. Today, many of the *na kumu* teach internationally, especially in Mexico and Japan. This restriction was placed in the rules in conjunction with each *hālau* being allotted no more than two foreign nations among its students/dancers/participants in competition. The reason for this is because the festival serves to preserve Hawaiian culture, and by having foreigners in competition it defeats and dilutes the true purpose and meaning of the Merrie Monarch Festival (Kawelu interview, April 2004). Participating groups are restricted to the Hawaiian Islands and mainland. International *hālau* are also barred from competition. The dancers can range between the ages of thirteen and fifty-five. All the dancers must have studied with the *kumu* and *hālau* for at least a year prior to competition.

Under the grooming and costuming guidelines covered in the rules and regulations of the competition, all flowers, and grass skirts must be naturally occurring. No cellophane skirts or artificial flowers are allowed. Costumes are judged by the following criteria: the choice of materials used in the *lei po’o* or *haku lei* (for *‘auana*), *leis* for the neck, and *kupe’e* must reference to details about the *mele* chosen for competition. The colors and design of the costumes must reflect accurately the time period and themes presented in the *mele* as well. Costumes used in *‘auana* competition is sometimes inconsistent with the stipulation about historical accurateness. The use of elaborate Victorian era dresses that include “Gibson Girl” fashions can be evidence of this. The use of high-heeled shoes is

often a point of controversy. This style of dress doesn't always match the time period the song used for competition was written (Stillman 2, p 371).

For the *kahiko*, competition, the chant must reflect the time period within the year 1893 or before. In 1893 the Kalākaua dynasty ended, terminating the Hawaiian Monarchy. All entrances and exits of the dancers onto the stage, termed, *hula ka'i* and *hula ho'i* are added to the presentation of the competition chant and dance. The *hula ka'i* is prefaced by an *oli*, a chant performed without musical accompaniment, that can be preformed as an introduction by the *kumu* or by the *haumana* (students). The *oli* can either be a welcoming chant or a prayer usually to the goddess Laka. The chanted prayer asks for permission and guidance when beginning *hula* practice or performance. All of the *mele* and *oli* used in the presentation of a *hālau's* competition repertoire must compliment the *hula kahiko* that is performed. No two *hālau* are allowed to have the same *mele*. This rule has been a fairly recent development.

From 1979 until 1992, *hālau* were judged on a mandatory competition chant for *kahiko* division (Stillman, 2). Merrie Monarch co-chairs sent out to all participating groups, the designated chant, which consisted of one body of poetic text given to all the women's groups and another separate text given to the men. Several months prior to competition *kumu hula* were given the task of creating original choreography to the text(s) they were given. Choreography included incorporation of appropriate drum beats and vocal styling to the given text (Stillman 2, p368). Adoption of this practice at Merrie Monarch stimulated a variety of creative solutions in which the formatting of the poetic text resulted in the mixing of *hula 'āla'papa* and *'ōlapa* poetic genres and rhythms (Stillman 2, p368). One such example sighted by Amy Stillman, includes the use of *pahu* drums to accompany poetic texts and dances that are either *'āla'papa* or *ōlapa* in poetic structure. This practice is especially controversial among older *kumu hula* and other

scholars of Hawaiian culture. Given that knowledge of traditional *hula pahu* was preserved by a small group of people, it is the opinion of older *na kumu hula*, that new *hula pahu* choreographies that have been developed lack knowledge of how to do so properly, and disrespect the sacredness of the genre. They believe that existing *hula pahu* choreographies (traditional *hula pahu* from the three lineages) should be passed on unchanged (Kaepler, p228).

Although the adjudication of competition *mele* no longer exists at the Merrie Monarch, the affects of interpreting and choreographing to different poetic texts, has not only sparked interest in reviving antiquated choreographies that exist today only as written sources, but has also encouraged the creativity of *kumu* in their construction of new *mele*, *oli*, and dances is everlasting (Stillman 2, p 369). One of the innovations made in producing new *mele* for *kahiko* by some of the more creative *kumu*, has led to the development of original *mele* inspired by Hawaiian legends and stories rather than from historical texts. Some regard the development of these new songs, especially those that stray from typical historical subject matter, detrimental to the survival of *mele* and traditional dancing. "I write about now, but they say it's not *kahiko* if I wrote it last week" said *kumu hula* Johnny Lum Ho, to criticism he has received over the years. What caused the shift from competition *mele*, to adjudicating according to individual choosing by the *kumu*, is unknown to me at this point in my research.

The process of selecting *mele* for Merrie Monarch as I have been told per my interview with Auntie Luana Kawelu, is as formal as the fact sheets submitted by a *hālau*. Because no two groups can have the same *mele* any more, in order to reserve a specific *mele*, a *hālau* must put in a request to the Merrie Monarch Festival coordinators which includes the title of the *mele*, the first line, and an interpretation of what the chant says or is about. The request for a particular *mele* must be received by the posted dead line which

is usually December 31. In the case for *'auana* competition, the *mele* can be from between 1874-1893 and can not be *hapa-haole*, English lyrics are not allowed. Musical accompaniment must be stringed instruments. For some songs piano is allowed. The subjects of these songs must be concurrent with events and people of the Kalākua era.

The development of new *mele* has also changed other performance aspects of *hula*. Because the Hawaiian language can be understood by a minority of people in attendance at Merrie Monarch, over the years, progressive *kumu hula*, like Johnny Lum Ho, have introduced a high level of theatrical displays to help facilitate interpretation by the audience. Johnny Lum Ho who is very innovative with his songs, dancing, and theatrics is regarded as “maverick” in *hula* circles. He, although a fan-favorite, is often not placed in the winner’s bracket. In response to controversial theatrics, Lum Ho has said “I don’t do things that make hula disgusting.” Since the 1980s, *hula* technique has also become highly stylized. The placement of the arms and feet has changed from the conventional understanding that when arm movements and gestures are executed above the shoulder it is indicative of things in the sky or heavens. Gestures between shoulder level and waist represent land, while all those movements performed below waist height designate the sea or underworld. Today these places have been expanded to include the tilting of the torso in different directions, which is usually held up right. The placement of the torso changes the placement of the arms in relationship to the body. Traditionally *hula* is danced with bent knees. This stance has also gone to extremes. “Duckwalking,” *'uniu*, and seated backbends as lower-body movements have become popular “tricks” in *kahiko*.

“Duckwalking” or *kaholo kola* is performed when the dancer squats all the way down to the floor and walks forward. *'Uniu* or *po'ohiwi ka'a* in seated or *noho hula* is performed in a sitting position where the dancer leans backward on to one *shoulder* and roll onto the other shoulder and return to a sitting position. The combination of seated movement

sequences within a traditionally standing dance is an example of the mixing taking place within genres of *hula kahiko*. Rising on to the ball of the foot on straight legs is another technical change that is on the other end of the spectrum.

The shifts in theatrical and technical displays in competition have caused a lot of controversy among *kumu hula*. In response to the changes and growth in interest in *hula* over the years, two politically charged ideologies have emerged. On one side you have traditionalists who wish to observe strict adherence to the “old” traditions of *hula* as they have been passed through several generations. It is my understanding that this attitude comes out of the loss of *hula* and chant for so many years, and the fear many people have in being robbed of their culture once more. “Diluting” aspects of cultural identity especially as it relates to *hula*, is a particularly sensitive issue among Hawaiians seeking to regain ethnic identity and pride. The other side approaches the subject with a much more progressive attitude. More evolutionary and innovative *kumu hula* stand by the ideology that *hula* has the capacity to continue to evolve without losing what is intrinsic to it. “Hula is much more expansive than people give it credit for,” said *kumu hula* Patrick Makauakane. The evolutions occurring in *hula* as a dance form will perpetuate it into the 21st century. I think Johnny Lum Ho summarizes perfectly in his assessment of the situation, “You think since ancient days no one changes a bit here, a bit there...I reach in and take a little from here, a little from there, and put it in my basket to use in advancing and serving the public.” I align myself with his kind of thinking. My contact with people, events, and ideas impact the on-going researching, learning, dancing, and creating I do. I too call upon different traditions- movement styles and techniques in my creative work. My dance experiences encompass the fields of jazz, tap, modern, ballet, Filipino Folk dance, West African, and Hawaiian dance. Each of these traditions has influenced my development as dancer and human being. As a young woman living in a day in age where

different cultures are constantly coming into contact with one another, these smaller interactions act as streams of knowledge that feed into rivers which connect to my awareness and understanding of the world in which I live.

My Filipino-Caucasian heritage is a decidedly integral part in deciphering who I am in this world. The concept of blending, mixing, and fusing aspects of music, culture, dance, and race is an aesthetic I find continually feeds into my artistic voice. In the time that I have spent dancing and learning about *hula* technique, I discovered that *hula* was a voice that spoke to me. I found within this dance form a re-awakening and celebration of spirit and movement quality that felt like home in my body. I have not experienced this same reaction from other styles of Western dance. The advancement of my technical studies of *hula* opened avenues for a deeper appreciation for Hawaiian dance and culture. Advancing public awareness of the wide range of *hula* styles and dismantling common misconceptions of *hula*, became a motivating force in embarking on my creative journey through the expressive vehicle that is *hula*.

Merrie Monarch Inspires Young Choreographer

Discovery of the rivalry between traditionalists and progressive *hula* teachers, practitioners, and enthusiasts at the Merrie Monarch Festival, led to a major turning point in the original impetus for my research. I attended the Merrie Monarch Festival in an effort to understand more fully what traditional *hula* was all about, so that I could begin choreographing my own *hula* inspired work in a manner that was respectful to the integrity of *hula*. As my awareness of the differing opinions in the changing landscape and presentation of *hula* increased, I found and continue to find myself caught in the milieu of this debate. The question that frequently arises in my mind is how *kumu* deal with criticisms handed by others, in promoting their own style, variations, and innovations developed in new repertoire. When presented with the caliber of *hula* offered at Merrie Monarch and examining the risk I was taking in wanting to incorporate *hula* into an original work of my own, I wondered if I too would come under scrutiny as a non-Hawaiian, wanting to create *hula*. In attempting to sift through the arguments being made by traditionalist and progressive stand points, I tried to make sense of the dilemma over change and variation. I was further struck by a Hawaiian proverb which says: "A`ohe pau ka `ike i ka halau ho`okahi"- all knowledge is not taught in one school." The fact that not all knowledge is contained within one lineage of *hula* speaks to the testament that variation is necessary for the survival of a species — whether it is birds or *hula* — the more adaptations one can make to a continuously changing environment, the more successful it can become. "Things are never the same; they change all the time," said *kumu hula* Johnny Lum Ho.

I admit that at the beginning of my research and choreographic process, I straddled the proverbial fence on the topic of preserving tradition versus enhancing it. As a person who

is deeply sensitive to the dramatic changes that Hawaiians and their dance form have undergone, I can identify with the importance of retaining and preserving those rich traditions of the past. I have also learned through my experiences dancing *hula*, that I am instinctually drawn to *hula kahiko* and *oli*. Yet, I was surprised to find myself drawn to these more progressive ideas about *hula* and tradition. As my research and the dance I created after attending Merrie Monarch evolved, I eventually positioned myself with the more progressive *hula* makers. These conflicting ideas, while they may not be evident to many people, underlie one of the concepts used in the development of the choreographic work I produced within this past year.

My piece, originally titled “Pele and Poliahu,” was a reflection on the impact of western culture in the evolution of *hula* as it is seen today. Using the plot line of a Hawaiian legend involving the goddess of the volcano, Pele and goddess of snow-capped mountains, Poliahu; the motifs of hot and cold, red and blue, old and new were the basic ideas I began working with. In the legend the two goddesses of Hawai`i clash when they both fall in love with Ai-wohi-kupua, a chief from Kaua`i. One day Pele sees Ai-wohi-kupua in a dream and immediately she wants him to be hers. But Ai-wohi-kupua is already engaged to Poliahu. Pele uses her charms to convince him that he should love only her. When the handsome chief refuses Pele, she, in a fiery outrage kills him. When Poliahu learns that Pele has killed Ai-wohi-kupua, a battle of immortal proportions ensues. Pele attacks Poliahu by melting the snows with surging volcanic activity, while Poliahu causes a snowstorm so intense, it quenches forever Mauna Kea's fires. I discovered within the personalities and dynamic of the goddesses many opportunities for creative movement. In playing up the motif of old and new, I began pulling from my knowledge of *hula*. I wanted *kahiko* and *‘auana* to represent the evolution of both time and the dance form. To further imprint the message of old and new, I had the two

goddesses embody change as well. Pele is figured prominently in many ancient style dances and chants, and to me is the ultimate symbol for *kahiko*, while Poliahu symbolized modernity in dance style and music.

I choreographed “Pele and Poliahu” in three sections. The last section of my dance is what I call the ‘*auana*, or Poliahu segment. This section was set to a medley of songs about Mauna Kea and Poliahu that was performed by Ku’uipo Kumukahi. Within the medley the lyrics changed from English to Hawaiian. The use of mixing languages within the song helped to facilitate the western influence on *hula*. This concept was further aided by building in a blend of distinctly ballet, modern, and jazz dance styles, while slowly infusing them with ‘*auana* movements and gestures. In the middle section of my piece, I structured a battle between Pele and Poliahu. In the legend Poliahu wins. I used the victory of Poliahu, to symbolize the inevitability of modernity and western influences on *hula*. However, by the conclusion of the dance in section three, I had all of the dancers performing *hula* ‘*auana*. I did this as a conscious statement, firmly believing that even within all of the hardships and political divisiveness that has developed within *hula* circles that ultimately change would continue, but *hula* will prevail.

As for the use of *kahiko* in my dance, I ran into a number of challenges. As a creative person seeking to find my own sense of style within *hula*, I found that between trying to navigate the rules and protocols of traditional *hula*, and seeing the wide range of performance styles at Merrie Monarch, that attempting to understand their relationship was overwhelming. As a student that is just beginning to learn how this process of developing new or even preserving works within *hula* as a genre of world dance, goes, there are a number of subtleties and fine print rules (spiritual and written) that govern the development and retention of chants and dances that, I am just now becoming aware of.

In my attempt to bring the flavor of *kahiko* into my piece, I pulled a traditional dance called “Aia La O Pele” into it. (“Aia La O Pele” situates itself somewhere between *hula ‘āla‘papa* and *hula ‘olapa*. Textually it can be labeled as *hula ‘olapa*, but according to subject matter it could be designated as *hula ‘āla‘papa*.) In choosing to use “Aia La O Pele,” I made a mistake, by using a traditional dance without going through the protocol of properly asking permission to use it. In my defense, this oversight was imparted because I was so highly sensitized to the issues revolving around the changes being made to *kahiko*, that what I initially intended to do in my original choreography for the *kahiko* section, I felt I had no authority over. In my experience and understanding of traditional *hula*, I was taught that part of following the rules insisted on performing and teaching a dance such as “Aia La O Pele” in the exact way that it was taught to you; without any changes. A change made to older style dances is a huge sign of disrespect to many *na kumu hula*. The practice of passing dances and chants on from teacher to student is a tradition that has existed for generations. By imposing myself on a rather sacred tradition and changing aspects of “Aia La O Pele” to fit my own interests didn’t seem right. Therefore, I didn’t modify it. I taught it to my dancers the way it was taught to me.

However, there is more to the issue concerning “Aia la O Pele” than just this technicality. There were probably a number of ways I could have resolved the issue of using *kahiko* in my dance, and the situation could have been avoided entirely if “Pele and Poliahu” had been presented in its full length. During the process of submitting my work to be viewed by a public audience at Loyola Marymount University, my piece had to undergo a process of adjudication. Unfortunately, my piece had to be amended to fit what adjudicators wanted in the concert. In the process of having my work evaluated, I feel that the original message of “Pele and Poliahu” was lost in translation. When I presented my dance to be adjudicated, I presented it in sections. What I wanted the panel to see and

focus on was eclipsed by other factors such as the length of the show, and consideration of coherent polished work. By amending the piece “Pele and Poliahu” became “Pele” or more correctly “Aia La O Pele.” All of the original ideas and choreography I had presented were essentially cut from public view. I was left with two pieces of choreography, one that wasn’t my own and one that was. The separation of my dance into two halves was unsettling. The “Pele” section of my dance played a minor role in the grand scheme of my artistic vision. In an effort by the adjudicators to support further development of the “Poliahu” section– the choreography I had constructed was requested to be shown in an informal setting at a later date. Unfortunately, during this period of change and confusion, my name remained listed as choreographer. During a performance of the dance concert, this error was caught by certain members in the audience and led to the immediate removal of my piece from public viewing. The reasons for the removal of my piece were because: 1. my name was listed as choreographer and “Aia La O Pele” was not my creation, but came from a lineage that I had not properly asked to use. 2. The situation was further complicated by the unwillingness of the student who reported the error to allow for “Aia La O Pele” to be presented. The act of removing my piece from the dance concert caused a heart-wrenching dilemma for me and sparked huge amounts of controversy among LMU administrators, faculty, and students.

Reflecting on all that has transpired; I recall at the beginning of my choreographic process that I straddled the fence between preserving tradition and using it to perpetuate new ideas. In the beginning, I was equally supportive of those people on both sides of the fence. In my efforts in trying to put something of my own design on stage, I was quite literally pushed off the fence and landed on one side. I now reside on the side of progressive *hula* makers. My direct experience with people representing the “conservative” aspects of tradition has shown me the lengths people will go through to

protect their territorial pride. People, like myself, who make efforts to promote a place and voice for dance styles such as *hula*, act out of good faith and service, and although people have and do misuse aspects of peoples' culture, I never intended to do so. It is my observation that sometimes people who are set in seeing things done in only one way, or those who in their desire to preserve things like *hula* create tension by building a box around it. The boxing in of tradition and boxing out of change or contact with these traditions sometimes does more harm. Some *kumu hula* like Kau'i Zuttermeister, who is a keeper of *hula pahu* knowledge (See Appendix A), is so protective of her knowledge of *hula* and Hawaiian culture, that she has refused passing on that knowledge to her students. Her refusal to teach *hula pahu* in its classical form, while is, in part, due to what occurred in the composite tradition, undermines the growth and true understanding of how to properly choreograph new *hula pahu* repertoire. In my opinion, it does no good to preserve culture by choosing not to educate or share vast amounts of knowledge with students or the public. Why would anyone won't to create a beautiful *hula* and keep it a secret? *Kumu hula* have the spiritual right to let their knowledge die with them, all that that does not get passed on into a lineage is lost. I feel that this approach in preservation is analogous to burning a book. If you approach the preservation of *hula* or even Hawaiian culture with the mind set that it is a dying culture, and keep it in a vacuum sealed box, it in essence will die of asphyxiation. If you've ever been to a museum, the displays are about people, events, and things that are buried in the past. *Hula* still has a future. Hawaiian culture and dance are very much alive, in fact it's thriving. In order to preserve and perpetuate *hula*, the cultivation of shared understanding of cultural knowledge with other groups such as through the Merrie Monarch Festival, or the Loyola Marymount University Student Dance Concert, is a pivotal component in the perpetuation of the dance form in and of itself.

My purpose in choreographing within the *hula* genre was to educate my dancers and future audiences. It was my firm belief that if I could reach at least one person in that audience, I had done my job. When the adjudicators on the panel for the Student Concert, shifted the focus from “Pele and Poliahu” to just “Aia La O Pele,” my dancers and I were greatly disturbed. I didn’t express this concern over the splitting of the dance to any of the adjudicators when I probably should have. I was unsure if my voice would be heard. But, even so, if only one segment of the dance was being presented in concert, I reasoned with myself that I should be humbled by the opportunity to “have perpetuated its existence by teaching this small group of dancers” (My Dance Journal). I wanted to give my dancers a gift. I wanted to share with them all the things that I came to love about *hula*. I worked with them tirelessly to make them *hula* dancers, not ballet dancers who look like their doing *hula*. I pushed them and polished their technique and I ultimately did affect their lives and outlook on *hula*.

In a conversation with one of my dancers, Rachel Butler-Green, I learned that I had indeed affected someone’s life. She reported to me that while she attended the American College Dance Festival, recently held in Long Beach, California, that two young women from Colorado, presented a *hula* piece in the gala. When she told me this she continued to remark that although the two ladies were lovely and obviously practiced the dance, they clearly looked like ballet dancers trying to do *hula*. She stressed that there was something missing in their performance. I had reached one of my dancers. Hearing Rachel talk about the noticeable differences between these girls and what I was encouraging in rehearsals, made me feel proud of what I was doing.

My love for *hula* and insistence, on impressing upon my dancers that imbedded in the *kahiko* style of dancing *hula*, is the inherent presence of spirit. The wonderful dynamics

expressed in a good *hula* dancer occurs from deep understanding and awareness of the dance from within. Not necessarily from the outside in. You can only express so much with just basic steps. Dancing *kahiko* requires surrender of the self in order to become an instrument of *hula*. Dancing with Nā Meakanu O Laka O Hawai‘i, instilled in me the idea that there are right ways and wrong ways in going about teaching and practicing *hula*. Approaching *hula* with love prevents the intrusion of envy, jealousy, and rivalry, which can be generated between *hālau* in the competitive atmosphere of Merrie Monarch, or in the negative attitudes people carry in sharing culture, can be poisonous to the practice and perpetuation of *hula*.

The ramifications of using “Aia La O Pele,” without consent, caused a terrible disturbance in the flow of my project. I received from the student who had “Aia La O Pele” removed from the concert an attitude of hostility and bitterness, which severely impacted the lives of many people. I realize the mistake that I made was offensive to some people in the Hawaiian community. I respect this student and respect the *hula* choreography that is contained in her lineage. I treated “Aia La O Pele” with utmost care. My firm belief in the lesson that if you approach *hula* with love, you can do no wrong to it, was completely disrupted by this situation. Being confronted by this student about what happened in the concert, left me without a leg to stand on. I could not at the time articulate anything more than “I’m sorry.” When I did try to express to her how the mistake was made, I still felt like I had nothing to defend myself with. The more I tried explaining what happened to “Pele and Poliahu” the worse the situation became for me. Negotiations in keeping “Aia La O Pele” in the concert were refuted by her unwillingness to allow audiences to see “Aia La O Pele.” She reversed all the good intentions I had in bringing it to the stage. This young woman had an opportunity to make a connection, to help celebrate her dance and culture, but the people going to see the shows ended up being

deprived of experiencing *hula*. Feeling so silenced, I could not find the words to make amends with her.

The fiasco with this piece made me question what the whole purpose and process was all about. What was it all for? Trying to wrap my mind around the issue and remain objective, as any good scholar would, is difficult. Trying to put my self in this student's shoes, I wondered, was it simply a matter of pride, or principle that she had "Aia La O Pele" removed? In the rich tapestry of Hawaiian lineages, such as the three *hula pahu* genealogies, which I include in Appendix A, a style of *hula* can be attributed to a single thread or bloodline, and because not all knowledge lies in one *hālau*, it can be gathered from many pools of knowledge. It takes an expert in *hula* to identify what signature movements or styles belong to a particular lineage, or from which traditions *na kumu* draw from. I am curious to learn where this young woman's *hula* lineage originates. Furthermore, I am confronted by the question of who has the rights to "Aia La O Pele?" Several *hālau* have their own variation of this dance. Nā Meakanu O Laka O Hawai'i, the *hālau* I have been studying with, has a variation, a variation that is so similar to that of this girl's version that to any untrained eye, probably no one could tell the difference.

If I take a *hula* piece to an audience that is unfamiliar with Hawaiian dance, then I probably could present the piece without acknowledging where it came from. But for every person that does not have a trained eye, there is someone that does. It is for this person that is familiar with the tradition and that can see the techniques being used, that I have to be very careful with the work I put out to the public. However, I am also discovering that within the continuum of tradition, at some point the movement vocabulary that I build will revolve around several techniques. If I choose to borrow aspects of a sequence or movement idea such as an off-set pirouette that leads into a spiral down to the floor, where I finish with a gesture reminiscent of a flower or a wave of my

hands, people will see that the pirouette is something Balanchine would have done and that the spiral comes from Humphrey, who taught Jose Limon, and so forth until all these aspects that come from other sources evolve into movement of my own creation. Where that point on the line of the continuum exists is the next step in refining the process for myself.

Lessons Learned

I learned that operating under assumptions can be disastrous. Never assume that people are always in touch with what is happening when creating or communicating ideas. A good teacher assesses prior knowledge before moving on in a lesson. I need to remind myself that although I was partially right in my assessment of the adjudicators' unawareness of *hula* protocol, that I should have been more assertive. If I had expressed to the adjudication panel, the frustration that I had been confronted with by their decision to edit my piece, the debate over "Aia La O Pele" could have been avoided. Yet, I also felt that I didn't have a strong enough presence or voice to speak my mind. Making connections with people, I understand is important. I should have taken a proactive role in establishing connections with other people so that all those involved with my piece were perfectly clear on what my goals for "Pele and Poliahu" were. I also discovered that I need to know that my creative working process in making dances and art is validated. I felt that there were many times during this process that I was not receiving the support necessary to make this dance. The feedback, when I did receive it, was not in support of what I was intending to do with Poliahu. It instead reinforced polishing Pele. "Aia La O Pele" was the least of my worries. I was more concerned with the ideas I was trying to form with in Poliahu.

With "Aia La O Pele" being the "star" of the hour, all of my energy after final adjudication went into preparing it for the concert. In light of the adjudication decision, I gave up working on Poliahu. It was brought to my attention three or four weeks later that the presentation of Poliahu was mandatory. Although I was encouraged to continue work on my Poliahu project, my attempt at resuscitating her was in vain. After my presentation at the End of the Year Showing, I felt dissatisfied with my work. I truly feel this attitude

emerged within me from the direct consequence of the massive amount of negative energy that was built around the formation of Poliahu.

What has more power fire or ice? I find it ironic that within the clash of these two great goddesses, I was caught in the middle. In true Pele fashion, she stole the show. No matter what harm or destruction she left in her wake, Pele was at the center of everyone's attention. Ultimately these two characters represent for me the struggle between preserving the past and perpetuating a future. The constant pull from the ancient history of Hawai'i prevented Poliahu from necessary growth. Even if she represented the eclipse of modern society, I think that she experienced a premature death. When I think of Poliahu, I think of calm strength. I get a sense of resilience and beauty. She is seen by many as a lesser goddess, but I think she is equally beautiful and alluring in her own way. The elusiveness of her character spoke to me. When I began my process of choreographing I had her in mind.

It was in the development of her character that I found inspiration to create. My desire to blend the past with the future and modern technique with *hula* came from her. There were several moments during the making of Poliahu when I came to my wit's end. The less feedback I got from people regarding Poliahu, and the more I got for Pele, the more it left me feeling frustrated. Somewhere in the middle of making Poliahu I started believing that what I was doing was somehow all wrong. No matter how much I tried fixing the Poliahu choreography, it still looked and felt ugly and messy to me. It's like taking a little bit of blue paint and deciding that its just not enough blue, so you add more until suddenly you realize there's so much blue that you can't see the other colors, or let alone the design on the canvas. There were times when I couldn't get my creativity flowing and I would become increasingly impatient with myself and with my dancers. I lost confidence in my ability to choreograph. I tried using the knowledge I had gained from dance composition

classes and my experience with improvisation, but none of my ideas or textbook examples seemed to work.

I stopped trusting in my instincts and the clear vision I had at the start became increasingly blurred. My project lost creative momentum, clarity, and purpose. It would have been beneficial to me if I had had someone there to help edit and mentor my piece. “Pele and Poliahu” was nearly seven and half minutes long when I presented it to the adjudication panel. Being the sentimental pack-rat that I am, I have a hard time letting some things go. I accumulated so much movement material while choreographing, that I didn’t know where or how to edit my work. I thought that each section of movement made sense to me. Editing my own work is, in some ways, harder to do because I’m too close to it to see things in a more objective way. I realize that this issue could have been resolved if I had communicated to a friend or colleague to come and view my work. I could have used someone that I could bounce my ideas off of and gain advice from an outside source. I think in my effort to choreograph in quantity and not quality was another factor that caused a lot of frustration for me. I need to learn that it’s ok to throw, cut, and revise my creative work.

I discovered something new about myself during my choreographic process. While I typically resort to journaling in order keep a record of my process, I also use journal writing as a comfort zone. When I can’t articulate my feelings or ideas out loud, I resort to writing, especially when I feel less empowered by a situation. I found during this process that actually having someone to talk to about my piece—with all of its troubles and successes—was a support system I needed, that wasn’t in place. I also think that having someone I can talk with that has an objective stance or a more distant relationship to my project really helped. Unfortunately, this discovery was made at a later date than I would have liked to realize.

Looking at my whole choreographic process, and seeing where it started and where it finished is surreal. "Pele and Poliahu" was my first experience choreographing for a group and it was the first step in refining my artistic sensibilities. When I see it now, I see where I would like to explore more ideas. "Pele and Poliahu" was designed in three huge creative blocks. This was purposely done so that I could not only inform the audience of what I was doing, but to help organize my ideas as well. I think that because this was my first project that I was apprehensive about how and where to begin blending the many styles I used. In the future I think in order to bring more continuity and flow to my work that I will be more adventurous in doing exactly that in my next project.

Conclusion

Within the continuum of traditional dance, how far back or away do you have to get before a style, variation, or dance is legitimately your own? As I have pointed out earlier in this paper, I bring many traditions of dance into my work. In a delicate balance of infusing different forms of dance together, or even promoting original thoughts or ideas, at what point can I say, this is all my work. When and where is it appropriate to acknowledge the source your creativity comes from? At what place in the spectrum of traditional dancing does an *ami*, or *hela*, gestures of the hand no longer mean something specific to a genre of dance culture. As Joann Kealiinohomoku points out, ballet is ethnic. This same idea can be applied to ballet or modern technique. Balanchine, Graham, Dunham, Ailey, and Limon etcetera, all have techniques that are unique to their personal style of movement and many choreographers draw inspiration from these traditions. This was my first attempt at working with the concept and design of blending dance styles. I ran into several logistical problems over the course of this project. I have learned that when working within a tradition that you must be extremely careful when handling choreographic ideas that come from that tradition. In a world and time that amalgamates culture, the retention of identity is important to many groups of people and their dancing.

To quote *kumu hula* Cazimero “to take *hula* to another level, you have to look to the tradition.” I’m continually amazed by the range of expression that is contained with *hula*. I truly believe that if any one sets out to choreograph in a specific genre that a solid grasp of the “rules” that govern choreography within that codified movement system—be it ballet or *hula*—a person becomes equipped with a greater basis of knowledge and a more colorful palette to pull creative ideas from. Once you are able to understand the structure you can manipulate it in many ways. If you’re drawing ideas from one form or genre, it’s

important to know that set of rules. It's even more important in cases, such as my own, that a person has an even greater sense of the rules that govern those multiple genres. So that play within crossing and mixing genres in this fashion can occur without disrespecting the form or culture from which they are derived. Furthermore, the mixing of *kahiko* genres at Merrie Monarch could also benefit from this idea. I think the divisiveness that exists in the *hula* community, might reach common ground, if extreme preservationists could understand that if they did teach the proper ways of constructing new repertoires, especially within *hula pahu*, that these new choreographies could rejuvenate the form. In my misunderstanding of proper *hula* protocol, I opened Pandora's Box. While many ugly things came out of the box, I shut the lid in time to save hope—hope that I would continue honing my artistic voice and hope that *hula* will continue to be a source of inspiration for me. I am much more confident and aware now of the many boxes waiting to be opened; however, I feel better equipped that when I open these boxes that I will be able to examine their contents without being afraid of the monsters inside, befriend them when necessary, and take a step to begin a new journey.

*The Road goes ever on and on
Down from the door where it began.
Now far ahead the Road has gone,
And I must follow, if I can,
Pursuing it with eager feet,
Until it joins some larger way
Where many paths and errands meet.
And whither then? I cannot say.*

- J.R.R. Tolkien

Appendix A

Hula Pahu: A Sample of Hula Lineage

In an earlier section of this paper, I identified *hula pahu* as being the oldest classification of *hula kahiko*. Some of the oldest and most traditional choreographies known today have been retained by a select group of *kumu hula* or hula masters. Through Adrienne Kaeppler's intense study of *hula pahu*, she has been able to construct a detailed genealogy of the three lineages, which she has termed "classical," "generative," and "composite" traditions. While the documentation of these lineages is to demonstrate where certain *hula pahu* choreographies come from, these same people that appear in the genealogy, have also preserved in their teaching and practice of *hula* other styles of Hawaiian dance. The inclusion of these three *hula pahu* lineages, in this paper, is to highlight how traditions are begun, shaped, and changed. Eleanor Hiram, (Emily) Kau'i Zuttermeister, and Mary Kawena Pukui/Patience Wiggin Bacon are *loea hula*, "masters of *hula* knowledge." Some of these *kumu*, whom are still living, have been instrumental in carrying on the three traditions. The classical tradition was traced back to Keakaokala (Keaka) Kanahele and Luika Ka'io. Sam Pua Ha'aheo is considered the father of the generative tradition, and Keahi Luahine and Mary Kawena Pukui/Pat Bacon combine to form the composite tradition.

Classical Tradition

The classical tradition of *hula pahu* has the closest and most direct association to the *heiau* and *ha'a* rituals of ancient Hawi'i. The teachers and practitioners who preserved this tradition believed that *hula* was a sacred tradition. The maintenance of the sacredness in this dance form came from the strict observance of *kapu*, which were sacred

prohibitions or rules practiced in what was the Hawaiian state religion. *Kapu* when applied to *hula* was kept under the watchful eye of the patron goddess of *hula*, Laka. The maintenance of a *kuahu* dedicated to Laka, as well as other prohibitions that were followed during the instruction and performance of *hula*, was all included in being a student of a *hālau*. Keaka Kanahele and Luika Ka'io were both raised in the *hula kapu* tradition around the Lā'ie area of O'ahu. Their teachers were Kamawae and Niuola'a who are said to be from Mau'i. Luika was sixteen years older than Keaka and related by marriage. Luika's students include Christina Kamawaealeale Nauahi, Hattie Lua (McFarland), and Patience Wiggin Bacon (Kaepler, p 65). Christina was related to the Lua family through her husband who was a second cousin to Hattie Lua. Luika was also "auntie" to Hattie. Hattie and Luika were also related through a descendent named Kaohela (Kaepler, 66). In the 1940s the classical *pahu* tradition carried on Luika's side passed from Hattie McFarland to Mary Kawena Pukui and her *hanai* daughter Patience Wiggin Bacon. Eleanor Hiram is one of Keaka Kanehele's main students and has continued her tradition of *hula pahu*.

Eleanor Hiram was born in 1918 and lived until 1983. She was born in Hau'ula, O'ahu and was one of the last people in recent history to have grown up with the *hula* rituals. Her primary teacher was Keaka Kanahele who took her as a baby to be reared in the *hula kapu* system. Keaka had a *hānai* (adopted) son. Her son was the father of Eleanor. While his wife was pregnant with Eleanor, Keaka had a vision that the child should be taught the rituals of *hula*. The child was to be taught Keaka herself and Luika Ka'io, and thus perpetuate the tradition through Eleanor. Living under *hula kapu* included: living at Keaka's home; eating a special diet; adhering to rules against attending wakes, funerals, sex, preparation and consumption of food; disposing of waste and maintaining a *kuahu* dedicated to Laka. Eleanor was instructed in Hawaiian and learned the rituals, words,

songs, and movements of many *hula*. By the time of her first *'uniki*, graduation in 1926, she mastered several chants and dances and was proficient in playing the *pahu* and *ipu*. After graduating, Eleanor was no longer under *kapu* restrictions. By her early twenties, she was reported in the Honolulu Star-Bulletin in October 1947 as being the youngest chanter in the islands and could recite over fifty ancient Hawaiian chants from memory (Kaeppler, 49).

Other students of Keaka's include the *'uniki* class of 1939. The students from this class were instructed by Keaka for three years and learned *hula pahu* which included "Au'ia," "A Ko'olau Au," and "Ku Oe Ko'u Wahi 'Ōhelo Nei La." Lokalia Montgomery, Tom Hinoa, and 'Iolani Luahine is each a prominent student of Keaka. She taught them the chanting and drumming parts for "Kaulilua" and "A Ko'olau Au."

The Royal Hawaiian Girls' Glee Club was founded in 1927 by Louise Akeo (Silva). The club approached Keaka about learning *hula pahu* when they were invited to present *hula* at the World's Fair in Vancouver, Canada in 1936. The dancers in the club were young women all about eighteen years old. Some were Mormon. Mormon missionaries arrived in the Hawaiian Islands in the 1850s and became incredibly influential. Because some of the girls in the club were Mormon they were not expected to keep the sacred traditions of *kapu*. *Hula pahu* in this group was learned as a secular form. Interestingly, both Keaka and Luika were also converts. Keaka converted to Mormonism later in her life, but was not an active participant. The reasons for her conversion are unknown to me. She, unlike Luika, didn't go through rituals associated with the Church of Jesus Christ of Latter-day Saints. Because of this, Keaka was able to pass on her knowledge and raise Eleanor under *hula kapu*. Keaka died in 1940 and Eleanor kept the classical tradition alive and passed her knowledge on to Edith McKinzie and her two daughters Leina'ala and Leilehua. Eleanor's repertoires includes complete variations of

“Au’a’ia,” “A Ko’olau Au,” “Ku Oe Ko’u Wahi ‘Ōhelo Nei La” and “Kaulilua” as they were taught by Keaka.

It is my understanding, that family relationships and connections to the Mormon Church are crucial steps in the perpetuation of *hula*. As you will continue to see through the next two examples of *pahu* traditions, the importance of family in passing on traditions of *hula* is very important. Also, the changes made to the practice and participation of *hula* under the influence of the Mormon Church was especially important to facilitating its survival in the 20th century.

Generative Tradition

The “generative” tradition represents how many generations removed from the end of the *ha’a/heiau* era older *kumu* are. Kaeppler postulates the last people to specialize in ancient temple dancing can be dated from 1810. That is nine years before the overthrow of the *kapu* system. As these “movement specialists” grew older they may have decided to pass on their knowledge of *hula* before it died out. Therefore, this generation that was directly taught by these practitioners is designated as the first generation. That is to say, they are one generation removed from the *heiau*. Then when members of the first generation passed on their knowledge to the next group or generation, this second group becomes two generations removed. And so the pattern repeats in a third and fourth generation. The *kumu* belonging to the second generation, Kaeppler theorizes, could be Kamawae, Niuola’a, Kanuku, and Kaiwi Ho’ona. The third generation would thus include Keaka Kanahele, Luika Ka’io, and Pua Ha’aheo. Their students comprise a fourth generation. The fourth generation includes Eleanor Hiram, Kau’i Zuttermeister, Hattie McFarland, and Agnes Kanahele.

The origin of the generative tradition of *hula pahu* comes from Samuel Pua Ha'aheo who lived from 1886-1953. He was born in Lā'ie, O'ahu and spent a lot of his time in Kahana, O'ahu. Pua had four or five different teachers who taught him *hula*. His teachers include Kamawae who also taught Keaka and Luika, Kanuku, Akoliko, and Kaiwi Ho'ōna. Some of Kaeppler's interviews with his students recall that some of his training came from the island of Kaua'i. Pua's personal documents report that the *hula pahu* he had learned were "Kaulilua," "Au'a'ia," "Aloha e Ke Kai o Kalalau" and "Kaulana e Ka Holo o Ka Malulani" from Kawi Ho'ōna. Kawi Ho'ōna may be the predecessor of Pua's style and Kawi Ho'ōna may have been contemporaries of Kamawae, Niuola'a and Kanuku who taught Keaka and Luika. (Kaeppler,)

Pua, like Keaka and Luika, was also Mormon; and all of his students except for Kau'i Zuttermeister, were Mormon as well. He began teaching *hula* for the Mutual Improvement Association in 1931. The Mutual Improvement Association was sponsored by Mormons. His teaching philosophy reflected the Mormon belief that traditional dance was an appropriate activity as long as it didn't interfere with other rituals held by the church. Pua taught *hula* only as a secular dance form. He felt the sacredness of *hula pahu* was no longer related to religion. He also believed that *hula* was not a danger to his Mormon beliefs and that it was very important to learn and uphold the Hawaiian culture and its traditions. Pua taught only *hula* and none of the *kuahu* rituals. He spent time with his students discussing the rituals and chants but did not emphasize them as being a necessary component to learning *hula*. Kau'i, who was not Mormon, was provided with some knowledge of the *kapu* system. Pua understood that she unlike the other students appreciated *hula* in different way. A way that spiritually connected somewhere he did not encourage his other students to understand. Pua is said to have taught two educational styles that were geared toward a level of appropriateness depending on the religious

beliefs of his students. This can be seen in the interpretation of Kau'i Zuttermeister's understanding of 'uniki ceremonies. By stressing the secular parts of *hula pahu*, and retaining the basic ideas and cultural values of *hula* simultaneously, Pua Ha'aheo was especially influential in the process of shaping traditional forms of dance in ways that would make them appropriate to the modern world.

Pua's most famous students were members of his 'uniki class of 1935. They are Agnes Kauanakawaikililani Kanahele, Hattie Au, and Kau'i Zuttermeister. Agnes Kauanakawaikililani Kanahele lived from 1900-1983. She was born in Honolulu, O'ahu. Agnes was introduced to *hula* and Pua's style through the Mutual Improvement Association. Her daughter-in-law is also Pua Kanaka'ole Kanahele, who along with her sister Nalani Kanaka'ole is *kumu* of Hālau o Kekuhi in Hilo, Hawai'i. The Kanaka'ole family has a very extensive *hula* history that can be traced back seven generations. Hālau O Kekuhi performs repertoire from their mother Edith Kanaka'ole and grandmother, Mary Kanahele. The *pahu* they were taught are from Agnes Kanahele. Pua Kanaka'ole married Agnes' son, Edward in 1965. A few years later she taught them "Kaulilua," "Au'a 'ia," and "Pihanakalani." "Ku Oe Ko'u Wahi 'Ohelo Nei La" another *hula pahu* was taught to them by Eleanor Hiram.

Hattie Au (1903-1982) whose real name was Laea Nuhi was married in 1920 to Charles Au. Hattie was a cousin of Ahmoe, Pua's wife. The *hula pahu* she has retained is "Pihanakalani." She shared this dance with Sally Wood, another Hawaiian scholar, who then taught two others- John Topolinski, Lovey Apana, and a few dancers at the Polynesia Cultural Center.

Emily Kau'i-o-Makaweli-ona-lani-o-ka-Mano-o-ka-lani-po Kukahiwa is Pua Ha'aheo's most famous and influential student. She was born in Hoi, He 'eia, O'ahu. She was the *hanai* of William Kamahumahu and Virginia A'ahulole Kalani. Kau'i

began *hula* at twenty-four. Her mother's cousin whose name was Ahmoe was married to Pua Ha'aheo. Kau'i has been teaching since the mid 1930s. She has passed on her knowledge of the ancient chants and dances to a select group of people. Among them are her daughters and granddaughters. The traditions of Pua Ha'aheo have been preserved and perpetuated through four generations of Zuttermeisters. Kau'i instructed her daughter Justina (1929-1987) who then taught her younger sister Noenoelani Zuttermesiter Lewis (born in 1947) at the age of three. Noenoelani had a daughter Hau'iolionalani who was born in 1966, who has since been taught the traditions by Kau'i and Noenoe. Kau'i also has a great-granddaughter, Kahulaauliikalaimaikalani, Hau'oli's daughter, who will also carry on the traditions in the next generation.

Kau'i has had many students over the years but has not passed on certain information in fear that it will become diluted. She dislikes changes that are made in dances belonging to her repertoire by her students or by people who see and "barrow" movements from them (kaeppler). Both Kau'i and Noenoe expect that their students will perform and teach exactly the way they were taught. They do not give their students permission to change aspects of the dance.

Composite Tradition

Finally the composite tradition of *hula pahu* comes from two sources. Mary Kawena Pukui and Patience Wiggin Bacon are heirs to the composite tradition. This tradition stems from two sources: Hattie McFarland and Keahi Luahine. Keahinuikaulaopele is the most significant person that understands the aspects of the composite tradition. She was born in Kōloa, Kaua'i on May 3, 1877 and lived until 1937. On her maternal side Keahi comes from a family of poets, musicians, and dancers. A relative named Naupuaea had a *hula hālau* that was near a *heiau* in Kauluolono, Kaua'i which is historically

associated with *hula*. Keahi was a member of *hula halau* Ho'okano in Wahiawa, Kaua'i. Piheleo was the son of Kanupaka who was the assistant to Ho'okano and was also related to Keahi. Keahi comes from the same generation of *kumu* that include Keaka, Luika, and Ha'aheo.

Mary Abigail Tui Kawena-'ula-o-ka-lani-a-Hi'iaka-i-ka-poli-o-Pele-ka-wahine-'ai-honua Wiggin was born April 20, 1895 in Nā'ālehu, Ka'u, Hawai'i. She was the daughter of Mary Keli'ipa'iahana Hi'ileilani Ki'iakaikawaiola Kanaka'ole, who was Hawaiian and Henry Nathaniel Wiggin, an American. When Mary Kawena was an infant she was given to her grandmother to be raised in the traditional Hawaiian way. Her grandmother Nali'ipo'aimoku who lived from 1830-1901 was born eleven years after the overthrow of the *kapu* system. Nali'ipo'aimoku, was a court dancer for Queen Emma, and became Mary's first teacher of traditional *hula* and chanting. After her grandmother's death, Mary's mother and other relatives continued her Hawaiian cultural education. Kawena married Napoleon Kaloli'i Kapukui (1874-1943) when she was eighteen. In 1920 Mary Kawena's parents and older sister adopted Patience Namakauahoaokawena'ulaoklaniikiikiklaninui Wiggin from Kaua'i. She was raised as Mary's daughter.

Keahi Luahine was a famous *hula* dancer. In 1934 she had a dream about her teacher, who told her that she must pass on the *hula* traditions of her family to Kawena. Both Patience and Kawena were taught by Keahi. The girls were taught with *kapu*, except that they were under restriction from only sunrise to sunset. The *hula pahu* they learned was "Kalani Kamanomano," "Hamakua Au," and in the first half of "kaulilua," they learned "'Ūlei Pahu." All of these dances are from Keahi's tradition on Kaua'i (Kaepler, 149). In 1936, after two years of study with Keahi, Patience and Kawena went through a *hu'elepo* ritual-graduation ceremony. After the ceremony the two women were to be

released from the teachings of Keahi and free to teach others or learn from another person. However, Keahi placed one restriction on them. She told them that the dances they had learned were her family's *hula* and that they were not to teach anyone with the exception of two people: Kawena's daughter, Pele, and 'Iolani Luahine, Keahi's grandniece. A condition was made between the three women. If any of the dances were going to be taught to someone else, all three women: 'Iolani, Patience, and Mary Kawena needed to concede.

'Iolani Luahine (1915-1978) was Keahi Luahine's grandniece. 'Iolani was the daughter of Keahi's sister's son. In the 1930s, 'Iolani was taught by Keahi and during the mid 1940s 'Iolani learned repertoire from Kawena and Patience. Keahi's style is characterized by the placement of the arms, where the upper arms are inclined slightly downward, instead of held straight from the shoulders. The upper body moves little and is held upright and doesn't usually bend from the waist (Kaepler, 152). Although 'Iolani learned *hula pahu* she rarely performed them. 'Iolani, who is a legendary dancer in Hawai'i, had a unique style. She as a creative artist added her own signature quality to the dances she performed. Adding her personal signature to *hula pahu*, outraged some *kumu*, they thought that the changes she was making to these choreographies was a sign of disrespect. She was not performing them the way they were taught. However, 'Iolani also knew that in order to protect their sacredness, that performing the movements and choreography differently each time, would effectively prohibit people observing from learning the dances. Even if a few *kumu* were displeased, audiences loved her dancing.

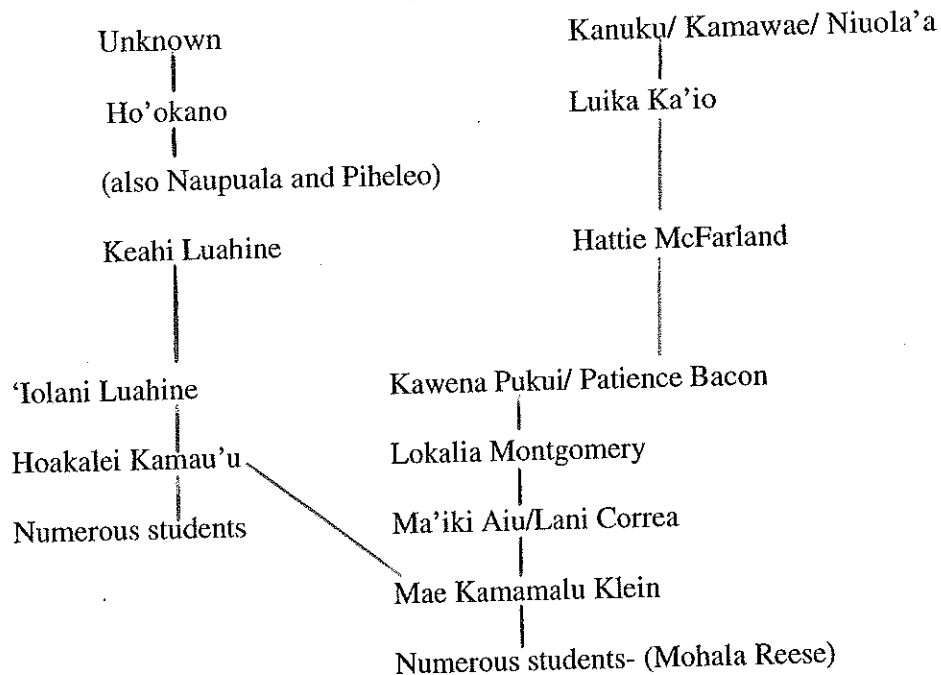
Hattie McFarland was a student of Luika, and taught Kawena and Patience in the 1940s. She taught them the three classic *hula pahu* "Kaulilua," "'Au'a 'ia," and "A Ko'olau Au."

The composite tradition comes from a blending of two separate lineages. The *hula pahu* that was passed on through Luika Ka'io and Hattie McFarland to Patience and Mary Kawena is of the classical tradition. Keahi Luahine's lineage, which comes from Kaua'i, brings the unique aspects to the *hula pahu* of the composite tradition. Keahi's tradition is unusual rhythmically and in the use of lower-body movements.

Appendix B

Sample of a Hula Family Tree

Hula Hālau Nā Meakanu O Laka O Hawai‘i is a traditional school of hula. It was established in Torrance, California in 1985, by *kumu hula* Auntie Rolanda “Mohala” Valentine Reese. The mission of the school is to provide a positive environment that promotes cultural awareness among students and in the community. The hula halau also encourages the personal growth and development of its students. Nā Meakanu O Laka O Hawai‘i provides formal training in the study of hula, which includes traditional Hawaiian dance, chants, music, language, history, values and customs, arts and crafts. I am presently studying with this *hālau*.



Glossary

There are 13 official letters in the Hawaiian Alphabet:

A (A)	H (Hē)	P (Pi)
E (‘E)	K (Kē)	W (Wē) or (Vē)
I (I)	L (La)	M (Mū)
O (‘O)	U (‘Ū)	N (Nū)
Punctuation		

‘okina (‘) Glottal stop, separates two vowels

kahakō () Macron, stresses line over the vowel

Hula	The indigenous dances of Hawai‘i.
‘Āla‘papa	Hula of the noblest rank performed to honor the gods or to tell achievements of past rulers or historical events. These dances were usually accompanied by ipu heke, which distinguishes it from kapu hula done with pahu.
‘Auana	A general term applied to the body of modern Hawaiian dances. These dances usually accompanied by stringed rather than percussion instruments and may be sung in languages other than Hawaiian.
Hapa-Haole	Hapa: part, Haole: Caucasian or foreigner, westernized hula performed to English lyrics.
Heiau	temple
Kahiko	Ancient hula
Kuahu	Alter; any hula taught with ceremonies and/or an alter.
Kapuna	Priest
Kumu	teacher, master (Na kumu hula refers to plural)
‘Ili‘ili	Water-smoothed pebbles
Ipu	Single or double gourd that is used as a drum by slapping it with the hands and fingers and stamping on the ground or on a mat.
Kāla‘au	Sticks that are struck together, one upon the other, marking the rhythm of the dance, as part of the accompaniment to the hula.
Maka‘aiana	commoner
Pā‘ili	Split bamboo rattles
‘Ōlapa	Dance accompanied by chanting and drumming on a gourd drum.
‘Uli‘uli	gourd rattle

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Tipping, Megan. "Megan's Dance Journal: The Creative Challenges of Pele and Poliahu". May 2005.

Notes for Auntie Mohala

- The goal of this dance is to use the legend of Pele and Poliahu as a blue print for the story line.
 - Thematically there are two things at work.
1. To demonstrate styles of hula – Kahiko and Auana as well as the influence of western concert dance.
 2. To use the story of Pele and Poliahu to show the extremes of hot and cold/fire and ice within the elements of nature and in generalized human experience (emotionally, psychologically)

Stage design: Backdrop/lights has orange, red, and pink tones – like a flame. This section sets up the underpinnings of the story between Pele and Poliahu.

Since one of the themes of my dance thesis is to show different types of hula and influence of western society on hula, it makes sense to ultimately open the piece with kahiko. Kahiko refers to a body of dances that can be traced back to ancient times up into the early part of this century. Chronologically it makes sense to have this section first, as kahiko is the older form of hula. I will be using a Pele chant and dance to establish the traditional aspects of hula as well as playing up the other theme of my dance which is fire. I will be using Aia La O Pele. This chant and the dance will be presented as it was taught to Auntie Mohala Reese by her kumu. The chant and dancing has been taught and passed on unchanged through generations of hula kumu and their students. This hula lineage originates in Kaua'i. The steps and movements in the traditional style of hula are minimal and have no western influence. The movements, drumming, and chanting style are exclusively Hawaiian. This older style of hula is performed to mele, which are songs or chants. The chants chronicle the beliefs, values, history, legends, love of the land, and love of one another in Hawaiian culture. Without the mele there is no dance. Kahiko or Olapa hulas are accompanied by percussion instruments, namely the ipu heke or ipu.

Costumes for the dance will be traditional pa'u tops and skirts which exemplifies the layers of kapa cloth seen in kahiko performance. The kapa cloth was originally derived from the bark of trees. Natural dyes were added for color or to add designs to the fabric. The pa'u tops and skirts are to be red. Red symbolizes Pele, the volcano goddess of Hawaii. Pele embodies the hot, destructive, explosive nature of fire and lava, as well as, jealousy, and anger. Pele also assumes a procreative role in Hawaiian mythology. She not only devours land but also gives birth to the land- since the lava becomes the land on which life grows. This life-giving role is an aspect of the deity that is generally forgotten. The dancers will also wear fern kupe'e (wrist and anklet adornments) and lei po'o (head lei) as symbols in reverence to Laka, the patron goddess of hula. Kukui nut leis are to be worn around the neck as symbols of enlightenment.

Keeping the blue print of the legend of Pele and Poliahu in mind, as part of the transition between the kahiko and 'auana section a battle is to be choreographed using traditional movements. The battle is to be a duet. (Poliahu's costuming should be

white pa'u top and skirt representative of the snow) A spot light on the duet allows the other dancers to leave the stage. May or may not use a strobe light to create a clash between elements. Music is sound of drums. Poliahu defeats Pele we transition into the 'Auana section.

Stage Design: We are out of the fire and put on ice – so to speak. Backdrop/lights have lots of cool tones, blues and purples. I imagine the dancers to be in fitted, flowing white dresses, knee length with an icy blue iridescent train (I want them to look like dancing ice/snow).

Hula 'auana is the modern form of hula presented today. Around the turn of the century, hula began to evolve from the hula kahiko into a less formal style, the hula 'auana. In modern hula, dancers interact more closely with the audience. A story is still told, but often to the accompaniment of singing, sometimes in English, and the playing of stringed instruments such as the guitar, bass and 'ukulele. Along with hula 'auana, hapa-haole hulas are those that are heavily influenced by western culture and entertainment.

The second half of the piece is "Poliahu's" dance. 'Auana is introduced during this section. Within this section the audience begins to become aware of the western influences taking place on stage. It occurs both in the movement and in the music. The aim of this section is to transition gradually from what I call hapa-haole dancing into traditional Hawaiian modern style. From there emphasize western dance forms by incorporating ballet/modern dance elements, Spanish dance may also be used. By the end everyone does the same hula movements all together. The music in this section is a medley of songs sung by Ipo Kumukahi. She sings about Mauna Kea and its relationship to Poliahu. The first verse is sung in English so the choreography for this part will be simplified into very basic gestures and the like so the audience sees a change in movement style. The second verse comes directly from the song Poliahu. The song Poliahu was originally written by Kumu Frank Kawaikapuokalani Hewett. And it is based on the legend of Poliahu. The song is written in Hawaiian and therefore the movement in this verse reverts back to more traditional dancing. This verse of the dance may become a solo for who ever assumes the role of Poliahu. The third verse becomes very theatrical with lots of contemporary western movement occurring. To transition into the third verse, the dancers other than Poliahu should assume a snow-like quality by literally forming a snow storm by running around the stage. I see this part becoming layered with different styles of dance occurring at the same time. Pele and Poliahu will perform more traditional hula movements while the other dancers on stage are encouraged to explore more westernized movement. By either moving in another dance form/style they've been trained in, or in a manner that best suits their body in motion. By the end of the piece all the dancers will be in unison, dancing the same 'auana movements.

MEGAN'S DANCE JOURNAL

the creative challenges of Pele and Poliahu

September 29, 2004

I posted for auditions on Monday and so far I've had one person put their name on the list. Things look and feel hopeless. If no one signs up I don't know what I'll do. I met with Auntie Mohala yesterday. After talking with her about my project I'm not really sure what's happening, I'm really confused and torn about what I want my dance to say and be about. The idea about Pele and Poliahu is really cool. But at this point I can't see ballet and modern dance happening on the same stage while hula dancing.

October 2, 2004

The business of hula...it's swallowed me whole. This project, I can't even say really what it is, but I feel defeated. I haven't even been given a chance and the future of my "danced" half of my thesis seems in doom. I've gotten a few more sign-ups for the audition but still I don't think many people are interested. Part of me is afraid of losing artistic control that I'm not even sure I had to begin with. I have visions and ideas of things happening but nothing is manifesting into anything tangible. I think it'll be awesome to have a huge slide projection on the backdrop of Mauna Kea or when we're doing kahiko to have the audiences transported to Hawaii.

October 26, 2004

Alright lots to vent about. I was under so much pressure to get a cast together...and now I'm still frustrated with it. I had managed to pull together 5 girls. Already there are people dropping out and I've only had one real rehearsal. I really wish people would commit to me. I guess not everyone can be like me though. There's a certain attitude, respect and expectation that if you want to be in a dance you must make the commitment to be there. I was trying so hard to put together a rehearsal schedule that would meet everyone's needs, but that has even backfired. The three girls that have been in attendance and really enthusiastic about dancing have been great. They pick up choreography quick but are lacking in hula technique, which really was to be expected. That can be fixed with time. However I'm still in need of

people to dance for me. I need at least two or three more people to be in the kahiko section. The Auana section is killing me. I have to rethink all of this.

I showed auntie Mohala some of my choreography for Poliahu, and basically told me that it doesn't work. Conceptually it needs to be less traditional! I somehow knew that was going to happen though. I'm kicking myself for doing it. Other people have seen my choreography and have thought it is really beautiful even I started to feel progress with my work. But I see where auntie is coming from, it's too traditional. That's part of the problem and I see it now. It's pretty and I confess very Hawaiian which doesn't quite fit with one of the themes of my dance. One of the overall themes of the dance is to show different styles of hula- beginning with traditional kahiko, and progressing naturally to modern hula, Auana, as well as, demonstrating the influence of western dance and culture on hula. One aspect of the influence that western culture has in my piece is the lyrics; they're in English. And because they're in English the choreography, the style has to change and be less tradition and more well, hapa-haole. I feel bad saying it but when I think of hapa-haole lyrics and hula dancing, I think cheesy. It's tacky and tawdry and showy I think of coco nut bras and grass skirts, luau songs like "My Little Grass Shack" and the glamorized Hollywood version of hula. It's exactly all those misconceptions of hula, that I did not want to present in to my audience. Originally I wanted to break that idea of hula and present traditional hula that many people do not even realize exist. I think that since I've been so involved with Na Meakanu and am deeply passionate about my own desire to seek out the art and philosophical power of hula that it has clouded my mind to be less creative and daring. Furthermore, acknowledging my inflexibility to accept the ever present hapa-haole influence puts my self back under the microscope. The challenge is in allowing my self to be proud of being hapa. To not think that "whiteness" has no culture and coming to terms with expressing "the whiteness" within. To be so judgmental and hypocritical about such matters has left me so closed to the possibilities that could be. Had I let myself think outside the hula box, perhaps the creative challenges ahead won't be so bad.

All that said I need to recreate the beginning of the auana section. My goal this next rehearsal is to get the three dancers that I have and have them "improve" for me in a sense. Since I'm having such difficulty in choreographing simplistically and in a non-traditional sense, I'll have them each interpret the music and lyrics of the first verse. I know for certain that I don't want to overwhelm the audience by introducing the ballet and especially the modern, maybe even Spanish influence until the third verse. The audience needs to be eased in. The lyrics that are in Hawaiian will resort back to traditional 'auana style, which is intended to be Poliahu's solo.

November 7, 2004

I am still concerned about Dorothy as her flakiness is a set back for myself and the group as whole. She is repeatedly late (like ½ an hour or more) to practice. I'm not sure if she thinks practice starts at 11:30 or if she just can't wake up in the morning because she does look as if she'd just rolled out of bed when she arrives. But in either case, I shouldn't have to reminder her or call to remind her that practices are Sunday mornings from 11-1. She's an adult. And its just plain common sense/professional to show up to rehearsals - it's the duty of a committed dancer.

Anyway, today's rehearsal was really good. The kahiko section is coming along nicely. I feel confident that everyone is picking up the choreography. I feel like we've accomplished a good chunk of what we need for the showing on Thursday. Although getting my hands on a recording of Aia La is becoming a bit of a nuisance. Tonight I will ask Makana (and if Kanoe is there) to chant for me so I'll have music for Thursday. I gave them an entrance and exit that will transition into the battle scene between Janae and me. I'm very excited about how well the dancers are progressing. Next time we meet I will clean up arms and head, and also add some geometric changes to stage space. They all like the flame image of the skirts. Now that Kahiko is jelling nicely I need to prepare movement for Janae's battle and begin thinking about changes to Kumukahi's music for the 'auana section.

November 21, 2004

Yeah! Got a dent started in the contemporary section. The dancers are looking beautiful. Timing needs to be sorted out in a few parts but otherwise the piece is slowly coming together. I'm getting the creative momentum to keep pushing forward.

January 30, 2005

I've noticed lately that I have a great deal of difficulty with time. Time as a construct that is. I never would consider myself to be a math wiz. I can only think of two times in my life when math was not my enemy: kindergarten and 6th grade. Why at these two points in my life I don't know. But I do know that I wasn't afraid of math and I could do math without having this weird anxiety complex. But to this day I struggle with math and with time. I have trouble counting counts. It is bizarre to a certain extent, having taken piano lessons for nearly 8 years. I'm a good sight reader, and have good dexterity in both hands and I have a knack for picking up on rhythms but for the life of me counting rhythms is extremely difficult for me to do. Trying to do theory work for piano was a big challenge. They were simple exercises usually involving penciling in scales and notes and musical symbols on a staff. But there were times when I had to break apart measures and write in the counts that went with certain notes. And I always struggled with that. I remember fighting back tears. I would stare at the page and my mind would go blank. It was strange. I could physically feel myself try to work my brain around the concept and come up with nothing. Thinking about it now I suppose on some level it had to do with my lack of understanding how to apply fractions to music notes.

This feeds into my life as a dancer. As a dancer and a person in general, I have a natural sense about timing. Just like piano, I can pick up easily on a certain rhythm no matter if it's a waltz, salsa, or rumba, or hip-hop. But learning combinations has been hard to do at points in my life. Because what I want to do naturally sometimes goes against what musical cues are given. And that translates into how I choreograph. Up until recently a lot of what I've choreographed has been for myself as a soloist. So I have my own way of dealing with music. I've had to teach combinations to students

as an assistant choreographer in high school but even then it wasn't my work being taught but someone else's. As a result having a natural sense of timing and having to teach to people that require an exact count is very scary. It's picking on a huge insecurity I have, leaving me feeling quite vulnerable.

Practice was something else today. I'm still trying to wrap my mind around what happened today. Productive to a certain point and then it fell apart. I've been trying to clean up the first segment of Poliahu since last semester! It needs to be done so I can move on. My dancer's are not retaining corrections that I give them. Their lines are sloppy, execution is sloppy, and energy is low. There is no way this piece is ready for showing. I love my dancer's but I just reached my breaking point today. The smiles and joking ceased and I drilled them. Not even that hard, they need to be pushed harder and maybe that's my fault too. But man I don't like the way they danced today. I can only be so nice and patient for so long. I really felt the pressure to light a fire under their butts. They're being lazy (Janae is an exception, she's gorgeous!). All in all there is a lack of clarity in the movement choices I've given them, and I know that the adjudication panel will see that. There's just so much cleaning that needs to be done with this dance that I'm really worried. It's coming together, yes, but just not as quickly as I'd hoped.

February 12, 2005

A guess when push comes to shove the creative juices just start flowing. I spent most of Saturday evening/night choreographing the last part of Poliahu. I set my solo and a small segment of the end. I worked really hard to try and set counts to poliahu in its entirety. Wow that wasn't fun. But the excess of creativity makes me eager to teach my dancers all this new material but oh no, where did everybody go? I have material to teach and no one to teach it to or try it on. The vision is there but its tangibility is missing, and I'm so antsy to get it out in that good sort of way.

February 13, 2005

Thank goodness adjudication has been moved! There was no way my dance would have been ready to show. Since last week's major blow up, it is amazing to me how much work really needs to be done to this piece. The stress is mounting. I'm a little worried about the pacing during rehearsals. My dancers are being lackadaisical. They really have to start pumping out the performance energy because right now I wouldn't even want my piece in the concert- harsh I know, but a reality nonetheless.

I'm thoroughly frustrated by the lack respect some of my dancers have for rehearsal time. I hate to name names but frankly Dorothy is a wonderful person but a thorn in my side to work with. She is consistently absent from rehearsal, has no regard to inform me that she won't be there. It appears that she'll only arrive if I call her the night before rehearsal to get her there. I shouldn't have to do that. It is her responsibility as dancer to show up when expected. Because she is missing so frequently she doesn't retain information, movement phrases. Janae was also missing today but for good reason. She is very sick with a crazy fever and everything, but she took the initiative to call and let me know what was up; simple no? I suppose the up shot to Sunday's practice was that I got to focus on Gabby. Gabby being a non-technically trained dancer needed extra coaching, which I didn't mind at all. I just hope she can pull it all together.

Rachel showed up today -an understudy that I might not even have the heart to keep. I mean at the beginning of this whole process I was kicking my own butt trying to get people psyched and interested in my piece. And there was like no reaction. Haley bless her was wonderful and added a whole other dimension to the kahiko section, but bailed too. Once she left the piece I was tired. I just accepted the fact that this dance was only going to have four people. I offered Rachel the understudy part when I was desperate for dancers. Now that I'm not desperate but just plane wiser I'm not sure what to do. Rachel's working hard to keep up and she learned Aia La O Pele in one day, but I don't know. She's a question mark. Do I want to work her into the rest of the poliahu section? I know that I had originally wanted to bring Haley back on for the last part, so why not? There are so many things to consider.

February 21, 2005

Wow, I can't believe how well rehearsal went tonight. Adjudication is on Wednesday and I'm feeling a little bit better about showing now. Janae and I have some material to show which is good, because we really didn't have a duet until tonight. I think our part coupled with the music is going to rock! As for the rest of the dance the kahiko section has really come a long way. It looks like they're starting to relax a little bit more. They're showing great improvement and I hope the adjudication panel sees that. The Poliahu section still needs a lot of work, but I hope that after tonight's rehearsal that the dancers are more comfortable with their parts and that everyone will see potential in it. I'm really nervous about the length of the piece. And Gary hasn't returned me the cut of my music. The piece is long and I've been racking my brain trying to find a solution that would fit and make it shorter without sacrificing choreographic intent/content.

I pushed them tonight and they all rose to the challenge. This was really exciting. I don't know if it was because adjudication is so close or what, but my dancers haven't worked this hard in a long time. It's a shame really that they have waited until the last minute to get the choreography etc. I'm especially surprised by Dorothy, who always seems very indifferent about the dance. She has technique and performance experience but she never really takes advantage of it. I was shocked when she kept asking me to watch her tonight. She wanted to make sure she was doing everything right. She's a little bit difficult to read. I guess its better late then never. I just don't know how to motivate them to dance and push themselves.

February 23, 2005

What a night! Adjudication has come and gone. So far I feel really good about the piece as a whole. I'm really psyched, everyone really worked hard tonight. I didn't watch any of the other pieces -some people like to check out the competition, but I needed to focus. I busted out my kahiko gear tonight. I put on all my lei's and kukui nuts. I felt Hawaiian; The Real Deal. I always feel transformed when I'm in full costume, like I'm really not my westernized self. It's like I embody my Kilinahe self,

really flesh out my performance or something. I feel more connected to everything. I surprised myself tonight. I had been toying with the idea of chanting. Maybe it was because I was in costume or maybe it's because I was trying to find a way to calm myself down and ask for hula's blessing. But I started chanting softly in the other room and then I went outside and tried doing it louder. I always get nervous chanting in front of people. The last time I tried to do that I butchered the chant. But for whatever reason when I went to present my piece I felt like I had to chant. So I did. And it felt really good.

Maybe now I'm psyching myself out and just being too paranoid but, I watched the Poliahu section from a different angle. Man does it need work. I don't know. It is the weakest point of the whole dance. I noticed an incredible energy drop from the beginning section to the end of "the beauty of Mauna kea". I also noticed that as soon as I went back out for my solo that the energy picked back up again. Not to be full of myself but it seems that whenever I am not on stage the piece loses something. The energy drops and there's confusion among the dancers. They stop performing and start moving like they're in a fog or something. There needs to be more punch and attack, gracefulness in this section that just isn't being done. I'm sure if they really started to invest themselves in the movement and the music that Poliahu's section would be really strong. But no matter how hard I try to smooth over the bad parts they keep coming back. It's like sweeping dust under the rug until there's a little mound or bump show through it. It's still there. It needs to be fixed, but how?

February 28, 2005

Posting for the student concert was today. And what a day it has been. My stomach has been tied up in knots all day. I couldn't sleep very well last night. I've just been a nervous wreck. So when I read the note on the bulletin board, my anxiety wasn't relieved. They wouldn't be posting until late that afternoon.

So I returned later that afternoon and I noticed that I wasn't the only one anxious to hear some news. The letters were put in our mailboxes. I read the letter, hands shaking heart pumping wildly. I read the first line. What did this mean? A

moment of confusion - the term 'adjudicated' didn't make sense to me. Was that good or bad? Well it is very good! My piece was selected for the concert! But don't celebrate too early because there is a condition to my acceptance. What that is I'm not too sure. But I think it is related to the length of my piece.

March 1, 2005

The final list has gone up and there is quite a mixed reaction. There is a total of 17 pieces in the concert! What happened to the 10-12? I admit that I was feeling slightly guilty about my acceptance into the concert. The length of my piece alone could have allowed one more person into the concert. I would hate for my success to be someone else's failure. But that's the way the cookie crumbles. Now that more than half of the choreographers have been accepted I feel slightly cheated by my success. And for those that didn't get accepted the situation makes everything that much worse.

I spoke briefly with Damon this afternoon about the condition of my acceptance. Long story short they adjudication faculty have decided that my piece was just way too long and that it needed to be shortened. The solution to shortening the piece was to only perform the kahiko section. It took a minute for that one to sink in but I put on a good face. As he suggested that I perform the whole piece at the end of the year showing.

So I definitely have mixed emotions about the request. First just as a purely choreographic slap in the face: All of my creative energy has gone into choreographing my duet with Janae and the Poliahu section, which is being cut out of the concert. The other immediate problem is that kahiko is nothing new. One of the criteria for choreographing in the first place is to display some sort of work that is original and innovative within the genre you're choreographing. Aia la o Pele is not original or new; it's a chant and hula that have been passed on through several generations of hula practitioners. If anything I have perpetuated its existence by teaching this small group of dancers. Pausing to think about this last statement, I should be humble and proud to be that sort of vehicle. After all it was one of the goals of my study to present

an audience unfamiliar with hula as a genre of dance. I wanted to show that hula doesn't have to equate itself with coconut bras and cellophane grass skirts- the acculturated cheapened version of hula.

It is exactly this assimilation of hula into western culture that is one the focal points and choreographic intents for this piece. The heart of the piece is not in the beginning but in the end. In retrospect I probably could have done just Poliahu in either the medley form or in its full Hawaiian lyric form. But the effect would have been lost. Because the western lyrics had to be to western music so that it could be juxtaposed to strictly hula movements to Hawaiian lyrics, which would then lead to westernized dance blending into hula and not hula into westernized dance. And in my opinion the medley version is too heavily dominated by English lyrics that there becomes an imbalance and the hula plays a secondary role rather than the primary.

So if I've been offered to display the full length version at a later date, then maybe it won't be that bad. I've always been better at the thinking ends of dance. My concepts and ideas are always solid but if you ever try to implement them in real life situations, you probably wouldn't get a clear picture. And I think that is what is happening with this piece. I feel more confident having had this experience to add to my written research.

March 6, 2005

It is the first rehearsal after adjudication and lots of information to pass on to the dancers. They look slightly overwhelmed with what I've given them. Their eyes were bugging out of their heads. Anyway, it looks like they're all interested in finishing the piece. So I have my work cut out for me. I don't know what my problem is, but I've lost my confidence in my ability to create today. I'm not sure I was intended to be a choreographer. I mentioned the other day that I am more of a "thinker" of dance rather than a "creator" of dance. It seems to me that I have all these great ideas for choreography but none of them are panning out. They look really great and work in my mind but once I try to make them tangible through other people, it doesn't hold the same. It doesn't work. I get so frustrated with myself when these things don't click

in rehearsal and I feel like such a failure. How am I supposed to teach and lead this group if my ideas are defunct? They look at me with these eyes and I feel like I've dropped the ball once again and everything I've

Learned and know leaves my mind and my body. I become impatient not with them, but with myself. I can't answer any of their questions because I don't know the answer. I suddenly feel burnt out.

March 16, 2005

To quote Sam from Garden State "You are like totally in it right now". And I am. I feel overwhelmed at the moment. So many things are being thrown at me at once that I haven't had a moment to just let the dust settle where it may. I can't wrap my head around things that have been happening to me lately. When I look at my self I wonder why it is so easy to find the faults in things- all those things that are some how wrong or need to be fixed some how. It's even easier to find such good things in other people. Somewhere in the middle of choreographing for student concert my voice was lost. I lost confidence. I am my own toughest critic. In the weeks preceding final adjudication I suddenly felt like everything I was doing was wrong. That my approach to choreographing was some how inadequate. That the movements I was presenting to my dancers weren't visually interesting or compelling in anyway. And I got really hard on my self. I lost sight of what was important to me and why I wanted this piece to happen and what this was all for. I don't think it was ever to prove to the world that I was some super genius choreographer. I was inspired by hula. I wanted to give it a voice to show people that there was more depth to it than Hollywood misconceptions. The dance forms most influential in my life are hula and modern dance. My ideas about fusion forms of dance and my views on preserving and perpetuating dance forms such as hula are the exact things that motivated me to choreograph in the first place. The student concert in my experience lacks the voice of non-western dance forms. And in the beginning of all this I was determined to add a fresh twist to the concert. I knew from the get-go that Aia La O Pele would look awesome with lights. Even though the theatrics of the stage aren't necessarily

traditional, I think it needed to be done. I truly feel that lighting would bring a whole other dimension to its presentation.

From the beginning of this experience I've faced lots of obstacles. There was a moment in time when I didn't think it would make it purely out of lack of interest from other people. I ran around like a chicken with its head cut off trying to find music. Auntie Mohala and my other hula sisters were just too busy to help. From the beginning I knew that I wanted a live recording of the mele. Finding a recording of Aia la O Pele was like finding a needle in a hay stack. But I found it. Now that concert is approaching fast and because I'm only done a little section of it, it now seems even more appropriate to have the mele recorded live. I brought my request about live recording up to Gary the other day. I felt bad about it because he worked so much on cutting and pasting my original soundtrack. But oh well. A live recording would put such a different spin on the dance as a whole. He looked like he wanted to shoot me. He was adamant about not doing a live recording. I know he has a lot to deal with and that I am not the only dancer in the concert. But where there is a will there is a way. If he couldn't do it for me then I would find someone who could. In talking to Sequoia she was like totally receptive to the idea. She herself couldn't do it but knew that someone in the recording arts department would love to do it. And I have found someone!

I have a vision and despite the horrible misconceptions I have about my self and my abilities. I know what I like and I know what things will make this dance pop- "like it's hot". I have a vision and it's solid. And it wasn't until talking to Judy yesterday that I felt like my work was being validated. Even though my piece was edited, the suggestion to present at the showing was not optional. It was a mandatory request. I was very surprised by this. Judy gave me back what I've been missing through this whole experience and that is encouragement, someone who sees my potential. I have a vision and I'm going in the right direction. The dance (Poliahu) just needs clarification. It's not me it's them. I have all the tools I need for this dance and it's some of the tools (my dancers) that need the help. Now I have to find a way to get them to move deeper.

March 19, 2005

How wonderfully different it is to have the ho'opa'a! Auntie Mohala and her ho'opa'a line- chanters/drummers came today. Theirs is nothing like dancing with live accompaniment! Oh it was fun and rejuvenated the whole piece. Janae even said that with live drumming her 'uwehe made more sense. I felt proud of all the girls who showed up that early for rehearsal and proud of my self for investing so much into presenting this work. I did feel like I had the added support of my halau. All the aunties and uncles chanting made me dance differently. It opens another side to the heart. Dance with them just made sense. There's a harmony about it unlike the recording I've been practicing with. The thing that has me nervous now is getting the live recording done for real.

April 2, 2005

What a day! I'm so psyched! This piece is going to be awesome! After stressing over the last few days I'm finally got to get my live recording done. I had some miscommunication with my recording artist over spring break but now everything is on track and it's finished. What an experience! Claudine, my recording artist is awesome. This was my first time being in a recording studio on campus and my first time actually going to see all the TVPD facilities. I 'm really impressed with LMU. And I'm glad that my work is reaching out to other fields and connecting people. I feel so accomplished right now. Taking the initiative to get the live recording done made me feel resourceful. I'm really thankful right now that being a college student at LMU, I have access to all of these wonderful things which I don't necessarily have the budget for. Had I gone outside LMU it probably would have been very costly trying to find a studio and then have to pay fees and labor etcetera to make this whole process happen; Also Connecting Auntie Mohala to Claudine and showing what is beyond the burns art building has inspired another project. Auntie wants to get more chants recorded for her personal records for the hālau, and although Claudine will be

graduating there are probably a number of students who would probably be interested in picking up a side project.

Initially things got off to a rocky start in the studio. We were originally supposed to record in the studio that is in the music department. But do to unforeseen technical difficulties. We had to switch to the voice-over studio in the communications building. However, once we switched studios and got everything set up we wrapped in about thirty or forty-five minutes. Another congratulatory pat on the back, my voice is actually on the recording as well. In one of the earlier takes we had done, I was actually dancing and “kahea”ing so you could hear my voice in the background. But Claudine mentioned that it was distracting from the chanting. So we did another take without me and then eventually, Claudine and Auntie Mohala decided that it would sound better (and does) with more voices. On our last take I chanted with Auntie Mohala and Auntie Kaipo. So if you listen closely to the chant you can very subtly hear me too! The chant sounds amazing on the CD. The sound quality is really something. I’m really excited now. Everything is coming together. I’m buying more greenery tomorrow to finish the kupe’e and the other adornments. I picked up the pa’u skirts and tops on Monday.

April 6, 2005

Oh boy. Just when I thought things were starting to go so well they take another turn. Techs was tonight and guess who didn’t show up. Dorothy missed tech. I couldn’t believe it. I was already kicking my self for being five minutes late, that when I heard she wasn’t there and that Bemis couldn’t get a hold of her, I started freaking out. And it really didn’t help that Judy was getting fussy as well. If Judy only knew about Dorothy’s repeat offenses through the last five months, then I don’t think Dorothy would be a twinkle in my eye right now. I just can’t believe she didn’t come. I feel bad because now I’m stuck between a rock and a hard place. Department policy states that if you miss tech without a legitimate excuse that you get taken out of the concert. But Judy is also letting the decision fall on me, since I am the choreographer I can “fall-on-my-sword” for her. I am just so frazzled. Her I am on stage freaking out

about the lights and having to chant and now I have Dorothy to worry about. As I've gotten to know Dorothy over the past few months I've realized sometimes that all she really needs is support and guidance. Although she may seem disorganized and unfocused she is a very smart and talented girl. She is accomplished in so many different things and if you talk to her about advertising or if you see any of her multimedia projects- they are amazing. I love the girl and part of me feels responsible for her. I don't know. Part of me feels no one should be left behind. And maybe if I had remembered to call her earlier today or even yesterday that, maybe she would have remembered. Maybe this is a little bit ballsy for me to say, but I think by her being in my piece that it does give her some structure. That even though she is very scatter brained and forgetful, she is a very generous person and to kick her out now on a technicality seems really hash. But at the same time its one of those things that I just don't get about her.

Ah but she did call. At 8:18 PM she left a message on my cell phone while I was on stage. She had gotten the time confused. The message to paraphrase was I can't remember if tech started at 8 or 9. I thought to my self oh no! So does this error in timing condemn her to being kicked out of my piece!? So I had a powwow with Gabbie and Janae, and Janae agreed with Judy, that it was unacceptable that Dorothy was not here and had failed to reach anybody by phone. Gabbie was straddling the fence, seeing both sides. I am also on both sides of the fence. So I went home and called my Dad. I asked for his advice. He told me that I needed to have a talk with Dorothy- a heart-to-heart and be honest and let her know what's up. In my heart of hearts I don't think I'll kick Dorothy out of my piece. But I don't know how to reprimand her. Although I think she'll be getting it from else were as Judy and many others have and are frustrated with her work ethic. I tried calling her and wanted to schedule a time to talk with her tomorrow but she has yet to return my phone call. I'm curious if she has more than one reachable phone number/contact because if I can't get a hold of her and the dance department couldn't get a hold of her, then, I don't know.

At the beginning I scrambled to get dancers to commit to my dance and it is less then a week away to opening night and I'm still fighting it. It's a sick joke in some ways. The running gag- maybe I was only meant to have three dancers.

April 19, 2005

My finger used to be next to the pulse of hula politics and now I'm swimming in it. A lot has transpired over the past few days and I have had little time to recover from anything. There are many issues that have surfaced over the past few days. Not only within the messy politics of hula but also within the dance department. Where there was once celebration and joy is now a deep dark hole. Aia La O Pele was removed from the dance concert. There have been so many problems with this whole process. I may have had the best intentions, but the mistakes that have been made are greater. Situations like this make me wonder why I tried so hard to choreograph in the first place.

April 22, 2005

What a night. I had a Poliahu rehearsal tonight that lasted for like six hours. The first three hours were spent working on cleaning and coaching Janae and Dorothy- who by the way were the only dancers in attendance. The rest of the night I spent on working out my solo and the auana parts. The issue of missing dancers makes me laugh and cry at the same time. It's a fact about this piece that I've grown accustomed to. In a rather surprising twist of faith Dorothy, has undergone a complete turn around in attitude. I was very surprised at her can do attitude at rehearsal tonight. She was adamant about wanting to really make Poliahu be the dance she knew it could be. She was so full of enthusiasm that up until Friday of concert week, I didn't think she really cared about my piece. Her listless behavior over the past months and the sudden change in her are perplexing. I also found some of the comments she made regarding her frustration at the missing dancers amusing. I don't think she has realized the frustration she has caused all of the other dancers in my piece. I am grateful that she is motivated now.

April 23, 2005

Another long evening spent in the studio. I offered to have another rehearsal for everyone tonight, and the same two dancers showed up. We practiced what we had done the night before and worked on the last section of the dance. I'm having another practice tomorrow, scheduled for the time I usually have set. It's all coming along; I just hope that it rocks on Thursday.

April 26, 2005

In a miraculous turn of events, I ran into Auntie Mohala, who has been MIA through my whole ordeal. We briefly talked about what happened during the concert and expressed that although she was sorry that I had to experience such a hard-headed Hawaiian, that it shouldn't dissuade me from pursuing hula. One thing she told me, that I found odd, was that, she was under the impression that the choreography for Aia La O Pele was mine. She has seen it several times, but the idea that it could have belonged to someone else never occurred to her. I informed her about the End of the Year Showing and that Poliahu was going to be presented. She was excited for me. But alas she had no time in her schedule to view the dance or attend the showing. My concern in regarding the reception of my dance tomorrow has been pushing on my insecurities. She assured me that as long as I was confident and trusted in my self, that everything would be fine.

April 28, 2005

It is officially over. The presentation of Poliahu happened today around 12:45 pm. And with all the heart ache and anticipation of this choreographic process, performing it today was anticlimactic. I've fulfilled what has been asked of me, but it is all tainted with the bittersweet knowledge of what has happened in the past two weeks.

My Dance Aesthetic

I wrote an aesthetic statement for styles and forms nearly three years ago. Having read through it recently, I've come to discover that in some ways my attitudes and opinions have changed slightly and in other ways I have remained the same. My love for world arts and culture has continued unwavering in the wind of time. The relationship between culture and dance is still one of the areas of dance I am most interested in. I enjoy learning about the history behind dance forms; how they evolve over time, what sorts of events in human history or attitudes towards the arts and dance effect the way in which the dance form is viewed today.

In fact the more time I spend exploring a dance form rooted in world dance, the more passionate and excited I become. I've become especially passionate about Hawaiian dance and culture. I think I developed a love for it before I even knew I had one. I once met a young woman named Teresa at a hula workshop who told me that once you learn hula it follows you. You can take a break from it for a while but you'll always miss it and eventually go back to it. I definitely belong to that class of believers. My first brush with hula was when I was about seven or eight years old. I only took lessons for a few months but it has always stuck with me. In high school I performed *Tiny Bubbles*. The same tiny bubbles I learned when I was seven. My first encounter with Patrick Makuakāne's Nā Lei Hulu I ka Weiku, an outstanding performance group based in San Francisco sealed my desire to pursue hula. And I found that outlet in the dance of Hawaii class here at LMU. I became like a moth to a flame.

I wanted to immerse my self in it. I fell in love with the Hawaiian language, its dance, its music, its arts; the culture. So my re-acquaintance with hula has unknowingly become a prominent fixture in my life. Over the last year and a half, I've been an active member of Na Meakanu O Laka O Hawaii- a halau, which is an official hula school under the direction of kumu hula Rolanda "Mohala" Reese. Auntie Mohala is a beautiful dancer. I wish I could dance like her. She has such a

presence about her when she chants and when she dances that it puts everyone else who dances around her to shame. Her encouragement of me to join Na Meakanu has given me a performance opportunity of a life time. It has allowed me to cultivate artistry and technique found within hula as well as an immersion into Hawaiian culture and dance.

If it is at all possible I would go to Maui and join Keali'i Riechel's halau. I think that he is a very gifted individual. To dance with him in concert would be a dream come true. He has one of the most beautiful voices ever and is a wonderful Hawaiian lyricist. I also think that his philosophy on teaching is admirable. In order to dance you must take Hawaiian language lessons in conjunction. If you learn Hawaiian you're going to learn how to hula. I think becoming, if not fluent, but just having a working knowledge of the Hawaiian language would be awesome. As I mentioned earlier Na Lei Hulu I Ka Weiku is directed by Patrick Makuakane. He is such an innovator of hula dance that watching his choreography makes me want to cry it's so compelling – it emphasizes the visually stunning and hypnotic effects of hula. His halau holds a special place in my heart. It's really because of seeing his halau in concert that I returned to dancing hula in the first place.

When I dance hula I feel transformed from the inside out. The style of movement is like a second skin to me. "When I dance I am meditating rather than performing for an audience. I am completely absorbed by the music and the steps I choose to respond to the music." This quote from Agnes de Mille was also included in my previous statement. I hadn't realized how important this quote was. I don't remember even written about it. In any case my desires to find ways to connect my inner self with the outer world continue to be very important in my life as a dancer.

I've now become quite aware of my constant desire to find that connection to the spiritual. It's like returning to home base. What makes me happiest when I dance is when I feel that my inner landscape matches or connects or matches with the external world- like finding harmony or balance within my self and everything else. I found that aside from hula, improvisational movement has helped to fulfill that missing link. This past fall I had the pleasure of performing in Shell Wagner Rausch's dance piece in the faculty concert. It was a structured improv and I had an

amazing time dancing with and for her. The whole concept of dance as form of movement meditation has furthered my experience as an informed mover. "Dance is the only art of which we ourselves are the stuff of which it is made" said Ted Shawn. So dancing for the sake of dancing is something I have always tried to remind myself to do and make time for. Dance improv is the avenue for this to happen. Because in improvisation the dancer is the dance; it is all me being me. And being comfortable moving and being me have become essential to my time here at LMU. It has been the underlining motivation for my growth as an individual and as a dancer.

At this point in my life I can now say honestly the process of becoming comfortable in my own skin has been a challenge and at most times painful. "Dancing with the feet is one thing, but dancing with the heart is another" and it's that connection that keeps me coming back for more. Dance in many of my experiences is very freeing and peeling back the layers of just pure physicality reveals something profoundly intrinsic to dance: spiritual rhythms. Everything in the universe has its own dance; its own sense of time and rhythm. It pulsates into a hum. That pulse eventually turns into an e-motion.

I've become very aware of my connection to drums and chanting. Whether it is a bongo drum, an ipu heke, or a taiko drum my body becomes energized and I can't help but want to get up and move. It happens almost out of instinct. Maybe it comes from that whole notion of drum beats being so linked to heart beat that drumming is magnetic to me. Since I began dancing with Na Meakanu O Laka O Hawaii, all of our concerts have been with live musicians. There is nothing like live accompaniment during a dance session. It is awesome and energizing. It brings the whole performance to another level.

My experiences as a technically trained dancer are primarily in ballet and modern dance. I spent a lot of time in jazz as a child and in high school. Most of the time I find ballet technique to be hampering; it's a fight between the body I have and the technique it wants but can't conform to. I do not consider myself to be an especially skillful dancer. And knowing that has had an adverse effect on my perception of self. But it seems that I've spent so much time among these

dance forms that I find they cross over a lot in improvisation and also in my own choreography. My first and only attempt at choreographing here at LMU was semi-successful. I've become accustomed to choreographing solo works, so choreographing to a small group was really difficult. It translates into having a different sense about physicality, musicality and timing etc things that are completely in my style, and feel natural to me- but completely foreign to someone else. This has also led me to believe that I am definitely more conceptual in my view of making dances and dance in general. I have lots of ideas and visions about what movements and staging but bringing them to fruition is a horse of different color. Turning what I see in my mind, into something tangible doesn't happen very easily.

Usually things I like to explore in my choreography are the back. I think it is one of the most expressive parts of the body. I enjoy watching it curve and arch, twist and expand. It is very exciting to watch. I always wanted to be a jumper. And not like petite allegro jumping but grand allegro. I like the feel of moving "big". Floor work is fun for me, especially when it involves rolling onto our out of it. I like the connection to earth bound movement. I think capoeira and other martial arts are really powerful and amazing to watch. There is such a profound sense of dexterity and fluidity about it yet it is also bound and powerful. I enjoy watching sports activities like volleyball and soccer whose movements are also tremendously interesting to watch. The pacing of a rally, the rhythm of bump-set-spike is really captivating. I love watching people move and to be moved by movement.

I'm not that comfortable "selling" myself or discussing my "strengths". So certain things that might seem obvious, I am oblivious to. For example one of the best compliments of my life came during a dress rehearsal last fall. Katrina Duncan actually described my style of dancing as blend of hula earth goddess meets hip-hop dancer groove. I was totally surprised by this. I had no idea. That these two styles had interwoven so much in my personal style of movement. Plus to receive such a compliment by a dancer I've been in awe of, admired so much since we began here as "fresh-women" was such a joy. It was definitely an eye-opening compliment. This perception was further strengthened by Shel's note to me, in which she wrote that I looked like I was on fire-

the hair, the skirt, the moves. So I've taken a liking to this description and it does very nicely define what I am about. A fan of many styles of dance a master of one: namely hula. I gravitate toward dances that have deep cultural undertones and blend them with my knowledge of modern dance. If such a dance company exists I'd like to be informed of them. The blending of the far-east with contemporary western movements makes me feel more connected to my mixed Asian-Caucasian roots. I enjoy experiencing new rhythms and dance movements.

I have found that dance improvisation has furthered my ability as a dancer and creative person. It has helped cultivate my creative side as well as reaffirming my spiritual connections to dancing. It has also helped me to become more comfortable and confident in who I am and how I like to move.

Partner Ascetic Interview

Christine Ye and I had a lovely chat about our dance aesthetics. I was surprised to find that we had very similar interests in dance. She and I both enjoy the wide range and expressivity there is in modern dance. Christine also identifies hip-hop as being equally expressive and is always surprised by the many styles she finds when taking classes in the L.A. area. Modern and hip-hop dance styles are her favorites. Even though Christine prefers to not choreograph her own materials, the combination of modern and hip-hop appears frequently in works she has created in composition classes.

The style of hip-hop she prefers to do is what she calls "lyrical hip-hop". She describes Lyrical hip-hop incorporates the fluidity of the upper-body with the percussive action of the lower-body. Christine responds to polyrhythmic dances, where one body part will be doing a motion at a different plane and tempo, while another part of her body is following a different rhythm. Although Christine doesn't consider herself to be one that would want to be a professional dancer, she is looking forward to taking some summer dance intensives in New York this summer.

A hip-hop artist she admires is Hassan Christopher. She enjoys the blend of jazz and hip-hop that he creates. She admires his willingness to take chances with his style, even when people disagree with what he is doing. I think Christine Ye is an awesome person and dancer. I think she has a beautiful movement quality about her that invites always a sense of fluidity and play.

Moving to a City: Montreal – Housing

- Visit the Régie du logement du Québec website for information on tenants rights and obligations, landlords rights and obligation.
- Rent depends on the neighborhood where the rental unit is located- the number of rooms, the quality of the apartment, the services, and if furniture is included, etc. Basic rent is about \$150 per room with a minimum of \$400 for an apartment.

These are average prices which vary a lot depending on the above criteria.

* Apartments are advertised with their number of rooms, not by their square footage (except for lofts). A 1 ½ is one main room with an open kitchen and bathroom. (the ½ represents an indoor bathroom). A 2 ½ usually means that there are one closed bedroom and one main room and a bathroom

- Certain neighborhoods are cheaper than others – Hocelaga-Maisonneuve, Southwest including Verdun, the suburbs...expensive: Plateau Mont-Royal, Old Montreal, Westmount
- Really brief descriptions of Montreal's Neighborhoods and districts:
 - Plateau Mont-Royal: greater plateau area is divided into subsections. The *real* plateau is in the middle. There is the Mile-End district in the northwest section which is considered to be more culturally diverse. Carré St. Louis in the south west which is closer to more restaurants and clubs, entertainment etc. Mostly 2 or 3 story buildings. Public transportation is accessible. Rent is higher here. It is the neighborhood with the highest population density in Canada. "Bohemian".
 - Downtown: Large apartment complexes. Rents vary greatly on services offered. Usually can find affordable housing but usually with out services. Easy public transport access and other services. Close to McGill University and Concordia University (both have student housing links)
 - Hochelaga-Maisonneuve: "low income" housing neighborhood, rents are usually low.
 - South west: there are many neighborhoods here - - St. Henri, Petite-Bourgogne, Pointe St. Charles, Lachine, LaSalle, etc...some of these neighborhoods have or had bad reputations. Rents are relatively inexpensive in this area.
 - Villeray: has a farmers market.
 - Point -aux-Trembles- and Rivière-des-Prairies: eastern end of the island of Montreal. New buildings affordable housing, but is far from downtown.
 - Côtes-des-Niege: Université de Montréal located here, lots of small apartment buildings, but is relatively expensive. -should check student housing link.
 - Quartier latin: UQAM university is located here. Most of the apartments near the university are in east in south-central district. UQAM metro station.
 - Outremont and Westmount: rich neighborhoods, rent is high. Auhuntsic is in the north-central part of the island, Rosemont has duplexes and lots of parks, West Island more English speaking part of island. Commuter trains. Laval, North Shore and South Shore are off island suburbs; less expensive, public transportation is limited.

Dance Studies Reflection

- **BALLET**

- Proper alignment – engaging/utilizing proper muscle groups; maintaining proper rotation/turnout (happens from the top of the leg, not the feet)
- Understanding and analyzing ballet technique- being able to verbalize as well as show clear understanding through movement
- Correct use of porte bras – alignment, muscularity, and musicality (head, fingers, and elbow) use/support of back and shoulder muscles.
- Proper use of whole foot and leg in relation to the floor (i.e. brushing), finding your fifth position.
- Basic understanding of body mechanics and concepts of physics (opposition, resistance, tension, torque, Newton's Laws)
- Importance of the pliè- how it's applied in adagio, petite and medium allegro, and grand allegro.
- muscle coordination and control
- Mastery of codified movement vocabulary (defining and applying ballet movements and terms) in order to understand simple phrases.
- Everything moves from the core of the body; core stability allows mobility in the extremities.

- **MODERN**

- play with gravity: inversions; finding vertical and falling off vertical, suspension giving into gravity; rebound and release/fall and recovery
- floor work- tumbling/rolling, moving in and out of the floor (related to gravity)
- use of pelvis – placement
- use of the spine- curved and convex/contraction, lengthening, spiral
- musicality
- working in parallel and turnout positions
- feeling/pushing/dropping weight and/or pelvis into the floor
- styles of modern dance (i.e. Bella Lewitsky, Limon, Horton, Dunham, Graham, athleticism)
- initiation of other body parts to perform certain movements or turns (i.e. head)

- **FUNDAMENTALS**

- Introduction to creative movement choices
- How to be a good writer/observer/communicator of dance (analyzing dance and dancing through self assessment and peer review)

- Introduction to space, time (music), energy (each a separate unit in course) which are the basic components of dance
 - Space: positive and negative space, paths through space, planes of motion, shapes in space
 - Energy: active, passive, percussive, etc (ways to describe movement)
 - Time: breathe time, real time, beat, tempo
 - Importance of using breath to facilitate movement; expands and elongates movement
 - Building community through group choreographic studies
 - Self exploration of creativity and movement choices through solo studies, extension outside comfort zones
- LABAN MOVEMENT ANALYSIS
 - The man with a plan: introduction to his life, work, and contribution to the dance/movement oriented community
 - Notation system – a universal language for describing/communicating dance
 - Shape as defined by Laban
 - Body as defined by Laban
 - Space as defined by Laban
 - Force/energy/effort as defined by Laban- broken down into states and drives
 - Bartenieff Fundamentals (falls under the umbrella of Laban; was former student and collaborator – influential, dance ethnologist, physical therapist; improved technique) took the concepts, principles, and exercises developed by Laban and applied them to practical moving experience; Laban's ideas were more theoretical.
 - Applying/establishing/exploring ones self through Laban's concepts of Shape, Body, Effort, and Space
 - Practice of these concepts to establish a heightened awareness and better use of connections within the body in order to achieve better coordination (and prevent injury).
 - Body-Mind Centering by Bonnie Bainbridge Cohen (also umbrella or branch of LMA) – bridging gap between body and mind;
 - Works with understanding that our body moves as our mind moves, qualities of any movement are an extension of what our mind is expressing through the body at that moment.
 - Discovering the relationship between the smallest level of activity within the body and the largest movement of the body- experiencing things on a very cellular level and building to full body external movement through space.
 - Body-Mind Connection is explored through the breakdown of various body tissues and organ systems, and developmental movement patterns and how they all move/work together and therefore express feelings in our movement.
- Styles and Forms
 - Study and discussion, defining the term “aesthetic”
 - Examining the aesthetics of dance through different choreographers' work

- Discussion of modern and post-modern choreographers and their aesthetic (Steven Paxton, Yvonne Rainer, Trisha Brown, Bill T. Jones, etc)
 - Using these choreographers as examples, to explore various aesthetics in group and individual studies
 - Development of one's individual dance style/aesthetic
- **HISTORY OF WESTERN DANCE THEATER**
 - The development of ballet in royal courts of France and Italy mid-late 1400s
 - Dominated by men
 - Influence of Louis XIV- Academie Royal de Danse
 - Pierre Beauchamp – introduced the first codified vocabulary (the five positions of feet and arms)
 - Evolution of costumes and stage design; Didelot's use of ropes led way to pointe shoes
 - Romantic Ballet- La Sylphide and Giselle transition in theme (emphasized by femininity, supernatural/fantastic like fairies etc, technique, costume)
 - Romantic ballet dominated by women
 - 19th century ballet dominated/preserved by Imperial Russian Ballet – Petipa – Sleeping Beauty, Swan Lake, Nutcracker. Full-length ballet
 - Ballet Russes – Diaghilev, Fokine, Nijinsky, Nijinska, Massine, Balanchine
 - Ballet comes to America – ABT, NYC Ballet, the discussion of the “Balanchine woman”
 - The birth of modern dance.... began at the turn of the century; Broke away from Ballet
 - Pioneers of modern dance: Isadora Duncan, Martha Graham, Doris Humphrey/Charles Weidman, Mary Wigman, Ruth St. Dennis
 - Contributions of early modern choreographers – style, technique, etc. i.e. Humphrey (Weidman) use of fall and recovery, Ruth St. Dennis and exoticism, Martha Graham and contraction and release.
 - By the end of World War II, young choreographers had begun breaking the rules of the modern dance establishment- Merce Cunningham, John Cage, Paul Taylor, Lester Horton, Alvin Ailey
 - Influence of the African aesthetic on American concert dance
 - Post-modern dance: 1960s and 70s Yvonne Rainer, Steve Paxton, Contact Improvisation
 - The rise of modern dance in the University
 - Dance and politics
 - Dennis Shawn- men and dance/dancing – gender in dance
 - Dance and media (TV, film, Animation)
- **TO DANCE IS HUMAN**
 - Asking and defining what is dance, what is culture, what is human? How are they related (or not) especially in American society
 - Breaking down barriers, building community by sharing stories/sharing culture

- Deep examination of personal and interpersonal thoughts on identity and culture
- Guest speakers facilitate learning through exposure to world dance styles and culture by sharing their stories, expertise in their field. Serve as models for sharing one's own story.
- The basket project- creative and concrete expression of individual identity and culture
- Who am I? What things define an individual?
- DANCE OF HAWAII
 - Importance of understanding language as means for experiencing dance; it is necessary to have basic knowledge of Hawaiian to pick up basic hand and foot work- just like ballet the dance form has a codified vocabulary.
 - Language is important for understanding instruction and musical (lyrical) interpretation
 - Like other forms of dance, Hula, has fundamental skills and proper technique
 - Notation system
 - Ability to interpret hand and foot movements and properly apply them to dancing
 - Cultivate cultural awareness and appreciation of Hawaiian culture
- DANCE OF WEST AFRICA (GHANA)
 - ability to listen and understand drum rhythms
 - cultivate cultural/social awareness
 - pick up basic foot movements
 - exploration of African aesthetic- use of torso, legs, arms, head- polyrhythmic
 - Participate in class by learning two dances and performing them at events throughout the semester- understanding the cultural/social background on these particular dances.

Have Not Taken: Kinesiology for Dancers, Principles of Teaching, Music for Dance/Drumming